

# THE GLASGOW SCHOOL OF ART

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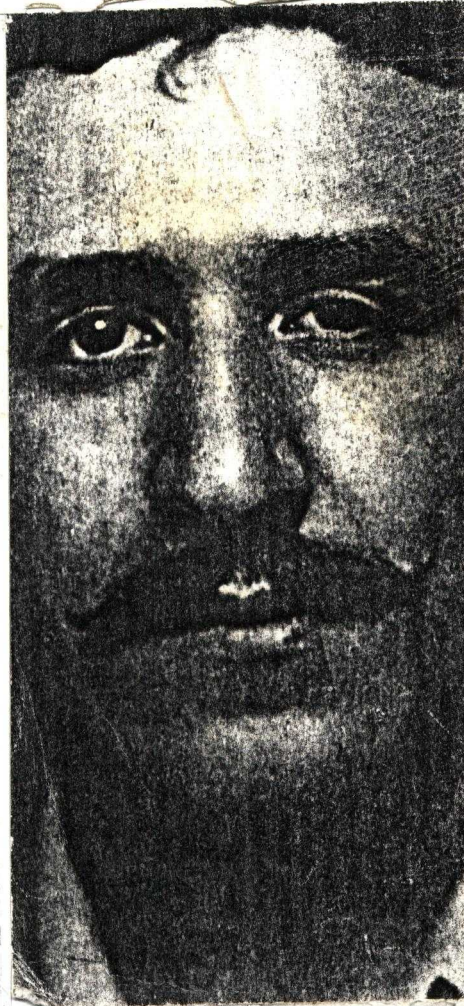
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BASTARD



MACKINTOSH

BY  
FIONA BURNELL

DEPARTMENT OF  
GRAPHIC DESIGN

1990

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Introduction

With the turn of the decade into 1990, Glasgow's grand title of 'The Cultural Capital of Europe' has heralded sudden changes within the city. Not least of these is the increase in the rate of tourism, and with it, the demand for objects of Glaswegian identity.

This same identity has fallen onto the shoulders of the Glaswegian Architect Charles Kenneth Mackintosh (1868-1928). As Pamela Robertson says in her newly published book on his lectures,

Mackintosh's internationally recognised achievements - in particular his contribution to the architectural heritage of his native city - were undoubtedly major factors in Glasgow's successful bid for the accolade. (1)

Two of the most visited of this contribution must be the Glasgow School of Art, 167 Renfrew Street and the Willow Tearooms, above Henderson's the Jewellers in Buchanan's Street. (fig.21) here, whilst queuing for forty minutes for a Glasgow style cup of tea, you can peruse all the latest in Glasgow style 're-interpretations' of jewellery and chains or you could journey down the road to Betty Blair's (fig.22) and have your hair styled whilst gazing into a Macdonald sisters' style, copper beaten mirror.

Even the Charles Kenneth Mackintosh Society (based in the Queen's Cross Church), despite being

"Self-appointed guardians of his hallowed memory produce C.K.Mackintosh T-Shirts. (2) (fig.23)

The Glasgow School of Art shop is also doing its fair



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## INTRODUCTION

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share of 1990 cashing in on Glasgow Style 'inspired' enamelled jewellery, Mackintosh mugs and tea towels which can be described as

"nothing more than a load of old 'Mockintosh'"(3) and are <fig.226>

"plagiarised versions that do little credit to the originals."(4)

As well as Mackintosh's motifs (especially the rose <figs.225-229>) being exploited, is his distinctive style of lettering which can be found on inscriptions on his plans and sketches and on his early graphic works.

The first group really to use the lettering style in force were Saatchi and Saatchi design group who were commissioned to design the corporate identity for Glasgow 1990. Ever since, much to everyone's displeasure, there has been a lot "Glasgowing on".<fig.210>

With Mackintosh lettering as the hot favourite for the logo of the moment, many shop fronts and signage have quickly adapted to include some form of the Glasgow style alphabet. One of the worst examples of this commercial application has to be the Sauchiehall Street shopping centre, Glasgow <figs.261-62>. As Ross Hunter of Graven Images says,

"They have taken one of Glasgow's least popular buildings and made it worse."(5)

Letraset have also been quick to follow up their original sheet of 'Mackintosh' dry transfer lettering designed by Henry Hellier (6)<fig.239>with an updated,





However, before dealing with these I must clarify any misconceptions or confusion about the difference between typography and lettering.

"Typography is the term for printing through the use of moveable and revisable bits of metal, each of which has a raised letterform on its top."(11)

Whereas lettering is

"any of a set of conventional symbols used in writing or printing a language: character of the alphabet: to write or mark letters."(12)

Thus the inscriptions on Mackintosh's architectural and graphic work fall most definitely into the category of lettering, as do many of the alphabets in the illustrated works of, that era.

Roger Billcliffe, Director of the Fine Art Society and leading authority on Charles Rennie Mackintosh points out that the Mackintosh typeface is

"in itself is a misnomer, because, although he was involved in book jacket design for the publisher's Blackie and Sons Ltd, he was never involved in the creation of a typeface. At least not while he was alive."(13)

The only time I will refer to a 'Mackintosh typeface' is when I am dealing with the bastardised versions of his style of lettering in 1990.

Lastly I feel that this study will never be wholly complete due to the tragic loss of much of the Glasgow Style artist's work.(14)

There would not, however, be the wealth of information and examples of Mackintosh's work in existence, were it not for Professor Howarth's work in saving much of Mackintosh's surviving work. He says,

"As I became aware of the significance of Mackintosh's work I realized the vital necessity of preserving what still existed before it was destroyed either through neglect, ignorance, or worst of all, sheer callous indifference."(15)

He thus sought to preserve a permanent collection of work which he discovered in a city basement warehouse about 1940, belonging to Mr. Davidson.(16), who allowed Howarth to take the collection only on the condition that it would be permanently displayed wherever it was resident.

"His sole concern was that justice should be done to his old friend and idol, Mackintosh."(17)

The collection is now permanently displayed at both the Glasgow School of Art and at The Glasgow University.(18)

However, the works which he was unable to save, probably due to their destruction at the turn of the century leaves a gap in the developmental history of Mackintosh's earliest style of lettering.

Consequently, I must start my investigation in the year 1869, when Mackintosh was 21 years old and about to embark on the beginning of his professional architectural and artistic career.

FOOTNOTE REFERENCES : INTRODUCTION

1. Robertson, Pamela. CRM Architectural Lecture papers. White Cockade Pub. 1990.pp.9
2. McKean, John. "Toshie Spinoffs-what about the real thing?" Design. Dec.1978. p.39
3. Mellis, Richard. "There's a lot Mockintosh going on" Scotland Newspaper. 14th Jan 1990. p.21
4. Mellis, Ibid.
5. Mellis, Ibid.
6. McKean, op.cit.
7. Brignall, Colin. "Directing a style".Graphics World 1990.pp.51.
8. Strange, E.F.Alphabets .George Bell & Sons. 1902 p.vi.
9. Howarth, Thomas. Mackintosh and the Modern Movement.Routledge and Keganpaul 1977.
10. Howarth, Ibid. p.43
11. Meggs, Philip. The History of Graphic Design p.71
12. Strange, op.cit. p.v.
13. Howarth, Ibid. p.4
14. Howarth, Ibid. p.xxii.  
Herbert MacNair lost a good deal of his work in a disastrous fire in his studio in 1897, and then later destroyed a great deal of his and Frances' work in the early 1940s. Also, although Mackintosh was apprenticed to John Hutchinson architects for three years, none of his work survives from that period and the only building for Messrs Wylie Hill, Buchanan Street, was also destroyed in a fire at the turn of the century.
15. Howarth, Ibid. p.xxii.
16. Howarth, Ibid. p.292.
17. Howarth, Ibid. p.292.



## CHAPTER ONE

### EARLY DEVELOPMENT OF STYLE.

The earliest example of Mackintosh's work involving some degree of lettering, is from the year 1889, in the form of a drawing of the Provand's Lordship.(1)<fig.2>

The choice of subject matter shows his early interest in Scottish Baronial Architecture which he confessed to be

"dear to my heart and entwined among my inmost thoughts and affections."(2)

in his lecture to the Glasgow Architectural Association in 1891.

The inscription on the drawing , however shows a plain, capital, hand lettering which displays no clue as to the source of the organic and eccentric lettering he was to use in his Italian tour sketchbooks two years later.<figs.12-14>

It was in this same year that Mackintosh, aged 21, became an apprentice of John Honeyman and Keppie Architects at 140 Bath Street, Glasgow. It was during his time here that he met James Herbert MacNair (1868-1955), who was to become his friend and artistic associate. (3)

Mackintosh had been at the office less than a year when he was awarded one of Queen's prizes at South Kensington for a design for a Presbyterian church (4). I have been unable to uncover a visual record of this design but would presume it to be similar in character to his design for a Science and Art Museum in 1890.<fig.1>

Along with this design he submitted an entry to the Alexander Thomson travelling scholarship.

The requirements for the competition were,

"for the best design of a Public hall to accomodate 1000 persons (seated) with suitable committee rooms, the design to be in the Early Classic style, and for an isolated site."(5)

The consequent design <fig.3> was in the Roman style as requested but with elements of the Greek Renaissance (6) and was

"an uncompromising essay in neoclassicism."(7)

The inscriptions on the designs <fig.3> are also of the classical Roman alphabet in an outlined form.

" All great type designers of the era firmly stuck to Roman, generally using an old face conversion as their starting point."(8)

Andrew McLaren Young suggests that it,

"was as if it were done with his tongue in his cheek to show his academic judges how well he could perform in the style which as he was well aware was regarded appropriate for civic buildings."(9)

I agree with this in so far as understanding that both Mackintosh and MacNair, as apprentices of the architectural office were expected to

"follow the contemporary practice and design in either the classic or Scottish Baronial manner."(10)

and were to aquire knowledge of these styles through studies of their elements(11). After all

"the successful architect of the Victorian era was the man who could manipulate historical forms with the greatest dexterity."(12)

It was perhaps sticking to this basic rule of ecelecticism that won him the Alexander Thompson

Travelling scholarship of £60 with which he was to later travel to Italy.

He uses the Victorian trait of eclecticism again in his design for the Glasgow Art Gallery Competition in 1890 <fig.4>. Again the design bears the serified lettering as in the Public Hall design <fig.3> but is solid instead of outlined. The leg of the letter R is extended to a sharp point similar to the inscription lettering of Beardsley <fig.6> and in a cover design in the Studio (13) <fig.5> suggesting that this characteristic was popular at this time.(14)

This style is also employed to harmonize the elements of history inherent in the building design and the lettering

"It is easier for the untrained hand to design quaint or rustic characters, but many a fine device is ruined by the addition of vulgar letters. Perfect symmetry and choice of type in harmony with the style of the design itself are matters of the first importance."(15)

This serified lettering is accompanied by a purely linear form of lettering. The ends of the letters G and S are curled into spirals and the letter O has a dot placed in the centre. This lettering was also a popular style for some time and was again used in a design for a cover for the Studio <fig.5> and the design for a programme cover for a lecture by William Morris <fig10> in 1889.

The letters are derived from the American alphabet Binglet <fig.8>, (registered by Calson in 1890 in Britain), and a 'two line' English Calson (registered in 1887) <fig.11>. There are American examples as early as 1883 <fig.9>, but these are more decorative than Mackintosh's.

"Victorian taste was confused by the belief that ornamentation and design were identical functions." (16) however,

"the early 1890's saw the fashion for historicism for the decoration of book covers swept away by the new styles of Art nouveau and The Arts and Crafts movement." (17)

Mackintosh also adhered to this climate of change, evident in his sketchbook and graphic work over the next three years.

This era begins with the decision to travel to Italy with his travelling scholarship like so many Architectural pilgrims before him.

The trip was to open a new phase in his career at a very formative period in his development as an architect and artist and undoubtedly went a long way to forming his later individual architectural vocabulary.



## NOTES

1. Robertson, Pamela. CR Mackintosh: The Architectural Papers. White Cockade pub.1990. fig.11
2. Ibid. pg.29
3. Young, Andrew McLaren from introduction to Alison, Filippo Mackintosh as a designer of chairs. Academy Editions, 1978 . pg.5
4. Howarth, Thomas: Mackintosh and the Modern Movement. Routledge and Keganpaul, 1977. Pg.5
5. Ibid. pg.7-9
6. Howarth, Thomas: A Memorial Tribute. Art gallery of Ontario, 1978. pg.39
7. Alison, op.cit.pg.14
8. Taylor, John R: The Art Nouveau Book in Britain. Methuen & Co.1966. pg.132
9. Young, op.cit. pg.5
10. Howarth, (Mackintosh and the Modern Movement)op.cit. pg.10
11. Ibid. xviii
12. Ibid. pg. xviii
13. The designs were published in the first issue of the Studio Magazine in 1893. They were mainly designed by students who remain anonymous.
14. This type of R can be seen in Gothic manuscripts <figs. 53 & 55>, which were extensively studied by the Victorian architects.
15. Alison, op.cit. pg.27
16. Heller, Stephen & Seymour Chwast: Graphic Style from Victorian to Post-Modern. T & H. 1988. pg.15.
17. Taylor, op.cit. pg.32

## CHAPTER TWO

### THE ITALIAN SKETCHBOOKS OF 1891

It was not until April of 1891 that Mackintosh embarked on the tour of Italy. He started by travelling straight to Naples, and then directly onto Pompeii.(1)

As part of the conditions of the scholarship (2), he had to carry with him a number of sketchbooks, only one of which survives (3), which he filled with drawings and notes of Architectural details and buildings which he visited during this trip.<12-14>

There are two types of lettering present in these early sketches. The first is a plain capital lettering similar to that in the 1889 drawing <fig.3>.

The second style of lettering, however, is of a more eccentric and organic character. The letterforms are outlined rather than solids shapes and have a quality previously unseen in his work. Could this perhaps be, as Professor Thomas Howarth suggests, that

"Mackintosh's decision to break with the bonds of convention was not reached hastily. The first signs of revolt are not in his formal architectural drawings, but in his watercolour sketches, sketches and craftwork media in which he was able to express himself more freely."(4)

All the letterforms show an acute unevenness of distributed weight. The A is distinctly heavier on the right, its stem tapers to a point towards the base. The letter O is so exaggerated that its centre outline almost becomes an assymmetrically placed dot. Similarly the bowl of the letters P and R is heaviest at its outward curve.

Compare the letters R and A in this example with those in figures<13 & 14>. If these letterforms were traced around we would arrive at the outlined form of lettering. <fig.12>

He could have attained the idea of this experiment from his associate Herbert MacNair who often traced around illustrations of chairs and objects in order to

"improve on the original design or better still to evolve new forms of his own."(5)

The lettering bears similarities to the lettering on the Paris Metro system entrances designed by Parisian Architect Hector Guimard <fig.16>. However,

"there is no record of Mackintosh having any contact with the Continental European advocates of the new style: in fact it is recorded that Mackintosh positively disliked the free-flowing and often extravagant forms they used." (6)

It was a period of great change in Paris: the French artist Cheret had popularised the new style through the mass-production of his street posters featuring

"Rococo inspired line and a brilliant colour palette"(7)

To such a degree that

"By 1890 the Art Nouveau poster was the most popular form of mass art."(8)

The medium of the poster was similarly utilized by the French artist Pierre Bonnard <fig.18> who, like Mackintosh and the artists of the time, employed hand lettering in his work.

"When something of the kind was required it was generally designed specially by the artist responsible for the design as a whole in order to fulfil the requirements of its particular situation, drawn freely with pen or brush, and reproduced by photo engraving or some such process."(9)

The use of the brush as a lettering tool is exactly suited to the Art Nouveau lettering artist.

Alphonse Mucha derived his lettering for his posters <fig.20> from Byzantine Art and Hebrew and Arabic scripts.(10)<fig.20 & 21> In his work with the type designer Georges Auriol<fig.17> who based his work on the free-flowing forms of oriental calligraphy,

"the intention was to remove the letters as far as possible from the idea of print and mechanical reproduction; oriental calligraphy was the model"(11)

The inscription on Mackintosh's watercolour of Campanile Martorana <fig.12> from his Italian sketchbooks, has also been rendered by the brush causing the vast nuances of line weight of the letters.

However, this common influence with the French artists, as Howarth suggests, causes a major temptation to group Mackintosh with these artists of Art Nouveau persuasion such as Guimard, Henri van de Velde and Horta.(12)

But,

"Mackintosh didn't like Art Nouveau. He fought with those straight lines against those things like melted margarine". (13)

and,

"It would seem although he accepted this fashion he dominated it, exploited it, but remained far from servile imitation. He had an extremely rich system of symbols which allowed him to express himself through lines and their reciprocal relationships."(14)



Shortly after his return from Italy he submitted a design for a Chapter House to the Soane Medallion competition <fig.22>. This design is understandably steeped in information gathered from his Italian tour.

"Borrowing from his own sketchbooks is obvious and demonstrates the Victorian dependence on observed precedent in design."(15)

The inscriptions on the design are in the organic style of lettering previously discussed. This is accompanied by the same style of script in the titling of the design for the Glasgow Art Gallery, <fig.4> and again on two more Soane Medallion Competition entries; one in 1893 for the design of a Railway station < fig.24> and in 1903 for the design of a Liverpool Cathedral <fig.7>

The fact that this lettering style is used so erratically over such a wide time scale suggests that he was evolving a consistent, personal style of lettering for this series of competitions.

"The first aim of lettering should be legibility and this should be secured with almost equal consistency of style."(16)

Or was it merely that the same group of old architectural masters were the judges and so each design would be in a similar style, such as classic and thus the lettering would also remain the same to complement the designs.

The original organic lettering remained to be used predominantly in his graphic works up until 1894.



## FOOTNOTES: CHAPTER TWO

1. Howarth, Thomas. CRM A Memorial tribute. Ontario Museum, 1978. pg.5
2. Howarth, Thomas: Mackintosh and the Modern Movement. Routledge and Keganpaul, 1977 p.
3. Ibid. p.  
Mackintosh was only given half of the prize money with which to travel with. The other half was to be recieved on his return and with the submission of an acceptable document of the trip through sketchbooks, paintings and a cronological diary of the event.  
He had wanted to extend his trip to the South of France but this was not realised until the last years of his life at Port Vendres.
4. Ibid p.xiii
5. CRM Nesletter. "The Mackintosh Circle" Part IV.
6. Howarth, ( CRM A Memorial Tribute). op.cit. p.49
7. Heller, Stephen and Seymour Chwast: Graphic Style from Victorian to Post-Modernism, T & H, 1986. p.42
8. Ibid. p.42
9. Russell, John Taylor. The Art Nouveau Book in Britain. p.141.
10. Heller. op.cit. p.53.
11. Hardy, William: Guide to Art Nouveau Style. The Apple Press, 1988 p.113
12. Howarth, (Modern Movement) op.cit. p.xiii  
This is perhaps due to his early reliance on inspiration from botanical sources.  
  
" flowers, plants and natural forms of which he often made careful structural drawings< > provided the main source of his inspiration."( Ibid. p.26)
13. Grigg, Jocelyn: CRM, Richard Drew Publishing. 1987 p.7
14. Alison, Filippo: CR Mackintosh as a designer of chairs. Academy editions. 1978 p.22
15. Macmillan, Andrew "mackintosh and Olbrich", Mackintosh in context. (ed.) Patrick Nuttgens p.27
16. Bell, Anning. The Studio 1893 July No.4 p.205

## CHAPTER THREE

### MACKINTOSH AND THE GLASGOW STYLE

In 1893, Mackintosh and MacNair were to make the significant acquaintances of Margaret and Frances Macdonald through the intervention of Fra Newberry <fig.148>, Head of the Art school. He,

"introduced the two girls to the two architects because he recognised a similarity in the style of their design work. This significant event probably took place about 1893."(1)

From this time on, they formed a close knit group which to their friends, was known as "the four".(2)

The work of the Macdonald sisters was almost indistinguishable, demonstrated through their graphic works of 1893 and 1894 for the Glasgow School of Art (GSA) and The Magazine. Both Frances and Margaret did work for the GSA Club 'At Home' in November 1894.

Frances' programme for the event <fig.31> is merely as reworked version of her bookplate for Agnes Baeburn (1893)<fig.30>

Margaret's invite for the event <fig.29> follows the design by Frances, perhaps to keep the two as a working set. However, Margaret's panel of lettering is, compositionally, less confident than that of her sisters, being top heavy to the right hand side of the panel.

"Frances was the more original, the most likely to create a new image, while Margaret had the more compelling decorative vision and the more developed sense of style."(4)



All this work is very similar to the work of Mackintosh in this year. In his design for a Diploma to be awarded by the Glasgow School of Art <fig.26> the design is symmetrical and comprises of women with flowing, intertwaving hair and trees bearing fruit in the background. Like that in the graphics of the sisters <fig.29-31>.

"The four shared their ideas - they would probably not be able to say who originated what or which came first."(5)

The lettering is a more classical version of his organic lettering <fig.14>, with the inclusion of serifs and straight lines. This lettering becomes even heavier in his bookplate for John Keppie <fig.28> where the is solid rather than outline.

His images of the period are reminiscent of that of the girls, but his lettering shows none of their characteristics. Where the letters R and P in Frances' work <fig.31> the stems become thicker towards the base, Mackintosh's become more slender, tapering to a point at the end.

His last use of his organic lettering is in his Conversazione Programme <fig.32> and the design for the cover for the spring issue of 'The Magazine' <fig.33>.(4)

"Newberry accepted Art Nouveau as a feature of artistic evolution, and in his teachings attempted to reconcile the two, superimposing fluidity over a static core so that the distinctly Scottish version of Art Nouveau, compared with its continental counterpart, became more rectilinear and structured."(6)

These works show elements of the sisters' work although his figures are more voluptuous than their emaciated, romantic figures that earned for Newberry's School the title of the 'Spook School'.(7)

"The watercolours of the spooks were essentially figurative but their content was insubstantial and their structure often flaccid. Their mists and their moonlight belonged to the latter stages of Romantic Gothicism."(8)

This distortion of the human figure is most apparent in Frances' watercolour 'The Pond' <fig.36>. The inscription on the painting is outlined like Mackintosh's <fig.38> but the letters are tempered with spiked serifs, inspired by Gothic calligraphy <fig.38>. The lettering is arranged vertically down the side of the design. This idea is expanded so that the inscription fills the whole length of the picture in 'The Story of a River' <fig.38> like an inscription on Japanese prints <fig.42>(9)

Mackintosh used the idea of vertically arranged lettering on his Autumn watercolour in 1894 <fig.40> though the inscription is altered to fill the spaces behind the main figure of the design such that the lettering becomes an integral part of the design rather than a mere titling device.

"Larisch's theories about positive and negative spaces were applied to illustrations as well as to typefaces, and the type in turn, functioned as an integral part of the overall design rather than occupying the subordinate role of mere caption."(10)

He continues to employ this throughout his series of 1895 watercolours <figs.34,43-45>, always placing the elongated inscriptions in a tall rectangle on the right hand side of the design.

In his watercolour, 'winter' <fig.34>, the lettering is more slender than before and executed with precision. The line is of a light quality and reflects the delicacy of the line drawing it accompanies. It is arranged in the same manner in his set of two watercolours "The tree of influence" <fig.44> and "The tree of personal effort" <fig.45>, both executed in 1895.

On their inscriptions, all the letters read vertically in two distinct columns placed within a boxed section to the right of the painting. Elongated stems on the letters T, Y and F help to avoid a repetitive pattern of type and also help to overcome the problem of spacing the letters evenly.

The Japanese influence is evident in his poster for The Glasgow Institute of the Fine Arts <fig.67>, through the long portrait format of the poster, like that of Japanese wall hangings and the kimono style dress of the figure depicted.

The lettering is arranged horizontally this time and again utilises the space around the figure by inseting letters such as the I and U under the arms of the letters T and The letter A into the trough of the letter L.

This characteristic is prevalent in Mackintosh's plans for The Martyr's Public School 1895 <fig.48>, The Glasgow Herald building <fig.49> 1895 and The Queen Margaret's Medical College, 1894 <fig.50>.

All the plans are in the historic serified lettering <fig.26> but the details within the use of the letterforms point towards the later developments in his work, such as the double O in 'school' <fig.48d> and the word 'of' where, instead of the letters lying side by side he has arranged them vertically. The letter G bears the typical elongated arm and the letter R shows a more refined tapering of its leg towards the baseline.

There is also the appearance of a pendulum like detail suspended from the crossbar of the letters A and H which he later uses again in his graphics of 1896. <fig.68>

An interesting idea is the line below the letter A and T <fig.50> This could have been derived from seventeenth century tombstone lettering <fig.51> or from the letter artists of the time, such as Charles Ricketts. <fig.52>

The inseting of letters occurs mainly in the trough of the letter L, <figs.50 & 48d>, below the bowl of the letter P and the arms of the letter T, also evident in his plans in 1895 for alterations to an Inn at Lennoxtown <fig.54>.

The inscription harks back even more to his earlier lettering of 1890 <fig.3> in the use of an outlined serified lettering.

This insetting of letters into the spaces of surrounding forms and the use of a small 'o' can be found in the lettering of Charles R. Ashbee in his typography for The Essex House Psalter.<fig.59> and is

"an attempt to impart a Gothic flavour to a vaguely roman based type."(11)

The main detail in this work is the small letter O inset into the letter L and impaled on the middle arm of the letter F. This use of a small letter O was particularly used by Charles Voysey who developed his own alphabet <fig.60> based on early Renaissance forms.(12) and in his design drawings <figs.56-7>.

Warrington Hogg produced an article in the first issue of the Studio in 1893 on ancient inscriptions on buildings.<fig.58> which clearly demonstrates that this was his source for the use of a raised lower case letter O also utilized by the lettering artist Anning Bell<fig.62>.

This completes the study of the source of the small letter O that was later to be used in its own right as a stylistic device in Mackintosh's plans for the Glasgow School of Art plans<figs.178-191>.

The bookplate by MacNair for John Turnbull Knox in 1896 <fig.64> also includes the use of a small letter O placed between the letters N and W in knowledge. The style of lettering is heavily serifed and dark like Mackintosh's plans <48-50>.



In this year (1896) Herbert MacNair and the Macdonald sisters executed a poster for The Glasgow Institute of Fine Art . MacNair readily embraced the work of the sisters and worked with them closely.

"Macdonald sisters and MacNair also became from quite early days involved in craftwork and decorative schemes to the virtual exclusion of Graphic design, though around 1896-98 their art studio in Glasgow produced a number of designs for book covers and book illustrations."(13)

It is collaboration which demonstrates the ever increasing divide between Mackintosh and the rest of the group.

Where the others' Institute poster retains the heavily serified lettering with its unsettling lack of balance and the thickening of the leg of the letter E and the stems of the other letters whereas the leg of Mackintosh's E tapers to a point towards the base.<fig.67>

"Mackintosh, unquestionably a creative genius, may have had a broader vision and applied the 'creative leap' beyond the narrower limit of the Macdonalds or Macnair."(13)

This creative leap is most apparent in his poster work for The Scottish Musical Review <figs.68-69>. They are examples of the most calculated execution of his developing alphabet.

# FOOTNOTES: CHAPTER THREE

1. Burkhauser, Jude (ed.) The Glasgow Girls: Women in Art and Design 1880-1920. Cannongate 1990. p.57
2. Allison, Filippo. Charles rennie Mackintosh as a designer of chairs. Academy Editions 1978. p.8
3. Agnes Raeburn was the sister of Lucy Raeburn- editor of the student periodical "The Magazine". Frances Macdonald designed a bookplate for her. <fig.30>
4. Howarth, Thomas. Mackintosh and the Modern Movement. Routledge and Keganpaul. 1977. p.xii
5. CRM Newsletter. No.33 1982 "The Mackintosh Circle". Part IV
6. White, Colin. The Enchanted World of Jessie M. King. Cannongate, 1989. p.13
7. Howarth. op.cit.p.25

These seem to display another fundamental influence in the Glasgow style development; Egyptian art.<37> However, Gleeson White in his interview of the Glasgow artists in the Studio, asked them about this and,

"with a delightfully innocent air these two sisters disclaim any attempt to set precedences at defiance and decline to acknowledge that Egyptian decoration has interested them specially."

8. White, op.cit. p.14
9. Margaret's 120 Mains St. flat which they decorated in 1899 shortly before their marriage in 1900.<fig.41> On the mantlepiece there are two Japanese prints prominently displayed. <41 detail>

"As a rule a designer gathers around him, unconsciously maybe, examples of his favourite period...."

( Gleeson White,"Some Glasgow designers and their work" The Studio 1897.)

This interest in Japan was most likely to have been spurred by the return of the two Glasgow Boy painters George Henry and E.A. Hornel from their tour of Japan in 1893

"Hornel's subsequent lecture may well have stimulated the young architect's imagination and encouraged him to go to the source books for inspiration."

( Howarth. op.cit. p.12)

10. Kallir, Jane. Viennese Design and the Wiener Werkstatte. p.124
11. Taylor, John Russell. The Art Nouveau Book in Britain.Methuen & Co.1966. p.141
12. Strange, E. Alphabets. 1902. p.214
13. Meggs, Philip B. A History of Graphic Design. Ailen Lane. 1983. p.124
14. Burkhauser, op.cit. p.123

## CHAPTER FOUR

### DEVELOPMENT AFTER THE GLASGOW STYLE UP UNTIL 1900

Mackintosh the designer emerged in 1896 and it is his most productive as far as lettering is concerned when he uses most conclusive use of his developing alphabet in his poster for the Scottish Musical Review. <fig.68-69>

The letters in each of the posters are of almost regular width, although he still has some difficulty in producing convincingly regular curved characters, and are more finished in their rendering. There is little use of inset letters although the bottom leg of the letter E in 'Review' is elongated to fill the space under the V.

These posters also show the first real conscious use of the double, and even treble crossbars on the letters A and H. <fig.68-69>

Additionally, at the very bottom of the poster <fig.68> he has added a curved flourish to the apex of the A to just below the line of the lettering like in his Diploma design in 1892 <fig.70> (1)

This embellished A is also utilised on the facade lettering for Miss Catherine Cranston's newly refurbished Argyle Street tearooms. <fig72>(2).

The use of the multiple crossbar is continued into the following year in his sketchbooks <fig.73> and in the design for a poster for a Magazine of art, Literature and Science <fig.74>. With this poster the Mackintosh alphabet is almost complete and changes from now on are more stylistic than structural.

The use of the multiple crossbars, however, was not limited only to the work of Mackintosh. It was most widely evident in the work of the American lettering artists Will Bradley and Louis Rhead.

Both were influenced by Celtic Art and Arts and Crafts Movement(3)

"While Rhead adopted the French posters as his model, the uninhibited, energetic and enormously talented Will Bradley was inspired by English sources."(4)

So, through these sources they absorbed the Celtic tradition which had previously influenced the work of the Glasgow Four, evident in their use of the half uncial E in Celtic calligraphy <fig.75>.

Bradley's lettering is particularly similar to the typeface primitive <fig.78> registered around 1890 based on 9th century decorative capitals <fig.71> and celtic calligraphy.<fig.71>

The multiple crossbar was also exploited fully by Jessie M. King in her illustration of a children's book Wynken, Blynken and Nod in 1898.

"The lettering was done in a manner that was becoming characteristic of the students at the Glasgow School.

It had been introduced by Jessie Rowat, one of Fra Newbery's first pupils and later his wife, into her needlework designs. She took as specimens the letters an seventeenth century Scottish plaques and tombstones, and worked them into her patterns in the way they had done in mediaeval times.....The letters were based on Roman forms but were more leggy with high crossbars on E, F and A. Everybody devised their own variations on the basic forms and Jessie M. King eventually made a personal feature of separating each letter from its fellow by a dot or a star."(5)

The punctuation of her words with dots was derived from ancient manuscripts and inscriptions where they were employed to save space when writing on vellum.(6)<fig.84>

However, around the turn of the century her style became bolder and less whimsical. The crossbars were gradually reduced to two<fig.81> and then to just one <fig.86 & 88>. The lettering is high waisted but always had a more curved quality than Mackintosh's or even that of Jessie Newbery.< fig.87 & 89>

Another Glasgow artist to use the double crossbar was Talwin Morris. He came to Blackie and Sons publishers in 1893 and quickly associated himself with the young Glasgow artists adopting their motifs in his designs <fig.91-96>.(7)

"his timely tenure at Blackies, the influence upon him by the artistic work of the four, and his encouragement as a patron of their work, was immensely significant."(8)

In his early years, his style is irregular ranging from the whiplash lines of Art Nouveau in his bookbinding for The Ravensworth Scholarship in 1894 <fig.94> to the austere simplicity of the Glasgow style of lettering and motifs, especially that of the Mackintosh rose, which became evident in his work from onwards.<fig.96>

The lettering also owes much to Mackintosh but is handled in a style of his own. Thus in his designs

"of particular interest is the sans-serif lettering. two characters are ideosyncratic, perhaps derived from his days of labelling plans when he was an architectural draughtsman: the U is a V with a rounded base, and the N, the left vertical of which slopes inward at the top."(10)





The main body of lettering is contained within horizontal tramlines. Each word is separated by a pair of vertically arranged small words such as 'the' and 'of' to act as forms of punctuation. The lettering has a rough quality, but

"text that is hand drawn has a gentle quality. Since it is not a mechanical process it cannot be perfect or even accurate whether it is based on a typeface of freely written."(14)

Perhaps the rougher lettering he uses is desired rather than an inability to produce perfect letterforms and the effect was to reflect his hating of the mass production of the mechanised printing press.

"There is hope in honest error, none in the perfections of the mere stylist."(15)

This placing of the letters within tramlines is used in 1896 for the inscription on a tombstone at Kilmacolm <fig.106>. The letter As next to Ns are curved on the left side and the right stem is joined to that of the N. The carving out of the negative letterspaces so as to give upraised letters echos back to primitive Celtic tombstones <fig.105> .

This lettering is also used designs of furniture for a variety of clients <figs.107-8 & 110> in 1898. On these inscriptions, the use of the square as a punctuation tool becomes most apparent, as in the dot under P in cupboard <fig.108> and its use to form a box around the inscription on the design of a music cabinet <fig.110>

This bold lettering becomes elongated in his 1898 design for the International Exhibition Glasgow Competition for Buildings in 1901, as does his furniture design inscription in 1899 for the design of a smoker's cabinet<fig.113>.

The elongation of the masculine forms points to Margaret, who he married in August 1900.(16)

"Mackintosh's courtship of Margaret Macdonald was not reflected in his designs of the period. There was little softening of the bold and aggressively masculine shape and mass of his designs and no obvious co-operation with Margaret before the design of the chair and the smoker's cabinet."(17)

However, her early influence is felt in his design for Windyhill, Kilmacolm<fig.112> where, for the first time uses a sans serif, lower case lettering which he continues in the few years following.

The lettering is simple and childlike and has a previously unseen femininity and gentleness compared to the strong block capitals he used previously.

"The confluence of Mackintosh's structure with his wife's world of fantasy and dreams produced an unprecedented fundamental style."(18)

However, Hamish Davidson says in his memoir of Mackintosh,

"My own feeling is that it was Margaret who was introducing a mechanical formality while Charles was losing a little of the grace of his freehand printed signature."(19)

This influence is apparent in his inscriptions inside the Christmas presents of books which Hamish Davidson received as a child.

"In 1898 and 1899 presentation books, Mackintosh's inscription was from "Uncle Tosh", the whole printed in capitals in drawn freehand box. There are no lines mixed up among the words: it is all more natural and less formal than in later years. After his marriage there is a change. He no longer called himself 'Uncle Tosh' - though we continued to do so. The box now contains two names and the inscription is more formal: 'From Margaret Macdonald Mackintosh and Charles Rennie Mackintosh <fig.114>'. It had been Mackintosh whom we first knew but it was Margaret's name that always came first. The printing too looks as though it were done by her. The printing too looks as though it were done by her. The letters, where possible, are run into lines of the box and are more geometrical... Charles and Margaret were working so closely together that they were developing a common script."(20)

This statement goes against the general trend of thought that Margaret injected a femininity into his work and demonstrates how she may have contributed in directing him towards final geometric style.

"Mackintosh needed a direction, an encouragement, a belief that neither his family background, nor his education, nor the offices of Honeyman and Keppie could give him. She knew that she could give Mackintosh much, and she did. Margaret Macdonald is the spiritual key to Mackintosh's greatness - the importance of her role in his personal and intellectual development cannot be over-emphasised."(21)

"they were two individuals who made choices. They chose each other and they gave each other aspects of the genius that separately they hadn't."(22)

# FOOTNOTES: CHAPTER THREE

1. This embellished letter A was only, to my knowledge, used on these few instances, but somehow, it has been deemed as part of his style in the Henry Hellier typesheet for Letraset.<fig.238>
2. Miss Catherine Cranston was Mackintosh's most loyal patron, but unfortunately, the majority of his work was for the furnishing and decorating of her tearooms rather than involving any lettering.
3. Louis Rhead studied in England and Paris before emigrating to America in 1833. This explains the similarity of lettering to Eugene Grasset <fig.79>
4. Meggs, Philip B. A History of Graphic Design. Ailen Lane. 1983. p.229
5. White, Colin. The Enchanted World of Jessie M. King. Cannongate, 1989 p.24
6. Meggs. op.cit.p.49
7. Cinamon, Gerald. Talwin Morris, Blackie and the Glasgow The Private Library series vol.10, 1987. p.46
8. Ibid.
9. Ibid.p.46
10. Ibid. p.7
11. Barnes, Harry. "The Mackintosh Circle" Part 1. CRM Newsletter. No.30 Autumn 1981
12. The St. Matthews Church was later called Queen's Cross church proving that the plans in <fig.102> were executed some time after those in <fig.97>
13. This could have either been derived through Jessie M. King's use of this device or derived directly from tombstones himself.<fig51>
14. Gordon, Maggie and Eugene Dodd: Decorative Typography. Phaidon 1990.p.54
15. Robertson, Pamela. CRM The Architectural Papers. White Cockade Publishing, 1990. p.155
16. Margaret's sister Frances was married in 1899 to Herbert MacNair. This split up the two sisters, who had worked closely till this event which marks the complete end of the Glasgow Four.
17. Barnes op.cit.
18. Meggs, op.cit. p.255
19. Moffatt p.p.39
20. Ibid.
21. Burkhauser, op.cit. p.121
22. Ibid. p.121





The cover design by Alfred Roller is lettered with a heavy curved lettering. The title is of even line weight with Egyptian serifs whereas the subheading accompanying it is done in a lettering with varying line widths. It is closer to Art Nouveau lettering or even the later work of Jessie M. King <figs.86 & 88>.

The lettering on the poster for the first Secession exhibition, by Gustav Klimt <fig.121> is sans serif, with full curves in the letters C and O which contrast with the shallow curves of the letters S.(5)

J.M. Olbrich's poster for the second and third Secession Exhibitions <fig.119> bears lettering both of these styles. The title is of the clean sans serif lettering of Klimt whilst the subtitle owes more to Roller.<117 & 120>

"The Viennese preferred clean, legible, sans-serif lettering that ranged from flat, blocky serifs to fluid calligraphic forms"(6)

This preference is reflected in Mackintosh's submission for the competition for the 'Haus Eines Kunstfreundes': House for an Art Lover <fig123-126>, which was announced in the December issue of Zeitschrift freit Innendekoration.

The front cover displays his most resolved and finished use of his personal script. <fig.43a> The letters are rendered in a bold, clean line. There is no use of the inset letters and the only crossbar is on the letter H.



It could be possible that Margaret may have lettered these for him if he was rushing to get the designs finished, but Mary Newbery Sturrock says that Mackintosh would never let anyone touch his work.(11)

He is at his peak in this work and at his stylistic perfection of his lettering which is also utilized in his plans for an Artist's Country Cottage.<fig.127> In this plan the lettering is tall and slender but is a little freer in its stylistic qualities.

I found examples of plans for the same project, but in a different lettering style than <fig.127>. The plans are of the ground and first floors.<fig.129> but, the lettering is completely alien to the Art Lover's House inscriptions and is similar to the lettering he used on the Glasgow School of Art designs in 1896 <fig.101>. The lettering on the plan for an artist's town house<fig.130> is the same. The letterforms are fuller and the leg of the letter R extends outwards, flicking upwards at the end and is reminiscent of the capital lettering on the Art Lover's House plan <fig.128>

The full extent of his alphabet development is demonstrated in his lettering of two inscription panels of J.D. Sedding's motto of "If there is Hope in Honest error.."(12) in both English and broken German <figs 132 a & b>.

He also utilised this alphabet in his designs for stalls for the International Glasgow Exhibition in 1901.

The stands for Pettigrew and Stephens <fig.46> and for Messrs Rae Brothers <fig.47b> feature the distinctive Mackintosh letterforms although relatively reserved for Mackintosh. The arms of the letter E are of equal length and the letters are not so high waisted.

This could be due to the fact that for these signs legibility was of the prime importance over artistic quality.

The most innovative of these is the stand for Messrs Rae Brothers <figs.136>, where Mackintosh has applied his technique of stencilling images to his lettering.(13)

A most interesting design at this exhibition, which was later published in the Studio with Mackintosh's, was David Gow's design for Wylie & Lochhead Ltd.

It obviously owes its design to the work of Mackintosh and the lettering of Frances Macdonald. The artist and husband of Jessie M. King was one of the designers here.

"He and his colleagues at Wylie & Lochhead, George Logan and John Ednie, were designing furniture which was intended to make a general appeal and to fit into the middle-class home."(14)

It was cheaper to obtain Mackintosh's work, but

"only the most enlightened patrons were prepared to live under the strict regime of a Mackintosh interior."(15)

One of Mackintosh's patrons who was willing to live under this regime was Walter Blackie who had been introduced to Mackintosh in 1902 by Talwin Morris and suggested him as a prospective architect for Blackie's new house to be called "Hill House".(16)<figs.141-2>.



The plans are again lettered in lower case forms <fig.142>. There is, however, another set <fig.144> rendered in lettering identical to that in his 1894 plans for the Queen Margaret Medical college <fig.50>. The plans for Auchinbert are also in this style <fig.145>. This is a reflection of his Daily record offices <fig.131> in the Gothic style.

The reversal back to his older forms of lettering are perhaps a reaction against the clean Vienna style lettering.

1902 was the year of the Turin Exhibition which was organised to

"prove the evolution of a modern style in design which had replaced cold and lifeless repetition of academic motifs from the past."(17)

The portfolio of prints from the House for an Art Lover were framed and displayed here.(18) The rest of the work was decorative.

The only lettering work in this year was Margaret's cover for Deutsche Kunst und Dekoration<fig.147> The lettering is heavy and blocky and does not blend well with the delicate illustration it accompanies. Her sister Frances, however, in her cover for 'Das Eigenkleid der Frau'<fig.148>, continues to use the lettering from her early student days <fig.36>.

Margaret's strength lies more in her embroidery <fig.150> in which she utilizes the checkerboard motif found in the work of the Secession at this time.<fig.151>

"The use of geometrical motifs - in particular the square - had been pioneered as early as 1896, but in a manner that was purely decorative. It was only later that he and Hoffmann evolved an approach wherein furniture construction and rectilinear design became thoroughly integrated."(19)

Hoffman's work at this time is completely dominated by the square in the Purkesdorf Sanatorium <fig.156>

"The whole building was devoid of ornament and only the designer's favourite checkered border of black squares round each window relieves the severity of the facade."(20)

This use of the square became the principal motif of both Mackintosh and the Wiener Werkstatte which was formed by Hoffmann and Moser in 1903.

"Werstatte design is based on the use of the square and balalcies negative and positive space so that the pictorial weights of background and foreground are equalized. Original Gothic typefaces, geometric borders and lettering that emulated handwriting characterised all their printed matter: geometry became more important than symbolism."<fig.160>(21)

We can also Mackintosh adhering to this ideal in his furniture designs in a bedroom for the Dresdener Werkstatte fur Handwerkunst in 1903 <fig.162>. The square forming decorative borders around the wash table and the door.

This is continued into his design for Miss Cranston's Willow tearooms in Sauchiehall Street <fig.163> which utilizes

"wrought iron in the style of Mackmurdo and Voysey. The checkered borders of Josef Hoffmann 'borrowed' perhaps from the Parkesdorf Stadium Vienna, 1903."(22)

The plans show little of these influences <fig.165> and are devoid of any decorative detail.



His work in this and the following year is sparse, perhaps due to the work on the Glasgow School of Art.

His Mosside elevation (fig.172) shows an interesting combination of both the full lettering (in his plans of that year<fig.171-173>) and his slender lettering with double crossbars and high waists. It is this lettering which is predominant in his 1908 design for a chair for Hill House (fig.174) and his 1910 plans for the Glasgow school of Art.

# FOOTNOTES: CHAPTER FIVE

1. Kallir, Jane. Viennese Design and the Wiener Werkstatte.p.15
2. Howarth, Thomas. Mackintosh and the Modern Movement. Routledge and Keganpaul Ltd. p.194  
" Mackintosh turned down an invite to live in Vienna on grounds that he wanted to devote his energies to a personal crusade in Scotland"
3. Haslam, Malcolm. In the Art Nouveau Style. p.83
4. ibid. p.87
5. Note the use of the small o (fig.123)
6. White, Gleeson "some glasgow designers and their work. The Studio, 1893 p.257
7. Gibbs, Robert J. "Talwin Morris Again!" 1977.p.21
8. Burkhauser, Jude(ed.) The Glasgow Girls: .p.53
9. CRM Newsletter "The mackintosh Circle" No.29.
10. Ibid. No.31
11. CRM Newsletter "The Mackintosh Circle" P11
12. Robertson, Pamela CRM Architectural papers p.155
13. Mackintosh and MacNair stencilled the walls of their flat in the early student days.
14. Larner. op. cit p. 5
15. ibid.
16. Grgg.op.cit.
17. Howarth, op.cit.p93
18. Ibid. p.163
19. Ibid.p.267
20. Ibid.280
22. Ibid.p.133
23. CRM Newsletter op.cit.
24. Billcliffe, Roger CRM The complete furniture drawings..p.184



## CHAPTER SIX

### THE DECLINING YEARS

The Glasgow School of Art plans and elevations are where the all the individual characteristics previously hinted at by Mackintosh come together.

The first of these later plans <fig.178a> is executed in 1907 but is more similar to the Art School elevations of 1897 <fig.98>.(1)

The rest of the lettering on the designs for alterations to the second half of the Art School is immaculately rendered. <figs.178b-180> It is in these plans that the use of the small letter O in its own right as a stylistic device comes into play in the titles of the alterations.<fig.180> Below the letter O he has placed either one or two squares used as dots below to fill the space left.

This characteristic is found on the spine lettering of The Studio Magazine <fig.181>. The dot has been placed above the letter which rests on the baseline, the opposite of Mackintosh's arrangement.

The first use of this device can be seen in one of Mackintosh's signatures from his Italian sketchbooks.<fig.183>. The painting was rendered when he still spelt his name McIntosh.(2) He has put full stops after each initial plus an extra one after the M, over which he places the letter o.



"moving towards the continental Secessionist style which was to have such an influence on the interiors of 73 Derngate in 1916.<fig.196-200>"(4)

Here geometric forms are prevalent and the square has been partially replaced by the triangle <fig.198>.

This is reflected in his totally geometric designs for three Chelsea studios <fig.201-202> which are completely void of any curves and in his designs for adhesive labels for W.J.Bassette Lowke.

"Only the lettering gives a clue to the identity of the designer."(5)

This geomtry points to Art Deco evident in his design for Chelsea Studio <fig.203> with its forms based purly on the circle, and square.

His last piece of work was for Blackie's books <fig.205 & 207> designed in the same manner as the labels <fig.206> after which he moved to Port Vendres in the South of France where he lived until his death in 1923.

#### FOOTNOTES: CHAPTER SIX

1. Is it possible that there was a mistake in the dating of the book.
2. This spelling was used after about 1893, the same time that Herbert MacNair Changed his From McNair. Perhaps this was to tie in with their name of the four Macs.
3. Alison, Filippo. Mackintosh as a designer of chairs. Academy editions. p.7
4. Larner, Gerald and Celia. The Glasgow Style. p.19
5. Howarth, Thomas. Mackintosh and the Modern Movement, Routledge and Kegan Paul 1966, p.204

## CHAPTER SEVEN

### MACKINTOSH AND CULTURE CITY 1990

"Type is fashion and reflects fashion."(1)

"If type design is to be successful, it must evoke a mood or complement a style - it must be of the moment."(2)

There is no doubt that in Glasgow's year of City of Culture, Charles Rennie Mackintosh is the 'man of the moment'. Everywhere, one is barraged by an avalanche of 'Mockintosh' treasures. <221-226>

"During the past decade, proliferation of Mackintosh souvenirs and bric-a-brac of all kinds, and the manufacture of in-the-style-of-furniture."(3)

The first real noticeable use of 'Mockintosh' typography was initiated by Saatchi and Saatchi in their design of the logo for Glasgow's fair event.

The resulting design <fig. 209-210> is disappointing: the alphabet looks as though they have taken Futura typeface, condensed it and then added the odd dot and crossbar. Andrew Harberry of saatchis describes the type as

"uniquely identifiable with Glasgow, not just for 1990, for the future."(4)

However, Glasgow has already had a Mackintosh typeface to adorn its streets. It was developed by Henry Bellier in 1968 for the centenary of the Art School(5) and is readily available through the Charles Rennie Mackintosh Society at Queen's Cross church. <fig. 238-239>



It is this typeface which was used by shops such as Hely Hair Studios <fig.216> and The Warehouse<218>. It even adorns the facade of the Willow tearooms (upstairs from Henderson's the jewellers) in Sauchiehall Street. <fig.211-212>

The typeface also has its failings. Because it was so closely modelled on Mackintosh's own hand lettering, it has a slightly rough quality. Thus Letraset released a second typeface designed by Tony Forster of Key Characters called 'Willow', which was released towards the end of 1990.<fig.237>

Although being inspired by the same artist, the two typefaces now Willow and the Hellier version are vastly different.

Where Hellier's alphabet closely follows the lettering of Mackintosh alone, Willow has incorporated the work of the Art Nouveau and Viennese artists <figs.245-246>into the basic Mackintosh forms, thus producing a more curved and finished typeface. As Colin Brignall states in his letter to me, this makes the Willow typeface more commercially viable.

However, with the advent of Mackintosh "rub down culture" there soon follows the gifted amateur typographer.

"Typography is a servant of thought and language to which it gives visible existence. Of course of any style, like those of any typography, are determined by how and to what purpose it is applied. In the wrong hands an otherwise beautiful stylistic mannerism can be made trivial and ugly."(5) <figs257-258>

One of the worst examples of this is the Saatchihall Street centre <figs.260-261> As Ross Hunter of Graven Images says,

"They have taken one of Glasgow's least popular buildings and made it worse"(8)

Like the Saatchi type, the designers have merely taken the typeface Desdemona <fig.263> and added Mackintosh details to it. There is a fine line

"between using and referring to the original material in an innovative manner and "lifting a Squiggle or a square to suit your own purposes."(7)

It is this kind of manipulation of mackintosh's tradition which puts the value of his work in great danger.

"properly carried out, reconstruction reaffirms the past"(3)

But if not, then

"what was once excellent may remain confined to the shadows forever,"(9)

It is this mass mania to get Mackintosh onto everything Glaswegian. Mackintosh has become our national identity and will soon be placed on the tourist shelf with the thistles and tartan, appreciated only by foreign minds.

Images only remain striking as long as they are original and,

"Even in its own time, the widespread use of a style by untutored practitioners usually degrades the style although it may increase its usability and public acceptance." (10)





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**BASTARD MACKINTOSH  
1868 - 1928 & 1990**

**CATALOGUE OF ILLUSTRATIONS**

**BY**

**FIONA BURNELL**

**4TH YEAR GRAPHIC DESIGN**

**GLASGOW SCHOOL OF ART**

**JUNE 1991.**

HCDIS  
1990  
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BASTARD MACKINTOSH

1868 - 1928 & 1990

CATALOGUE OF ILLUSTRATIONS

BY  
FIONA BURNELL

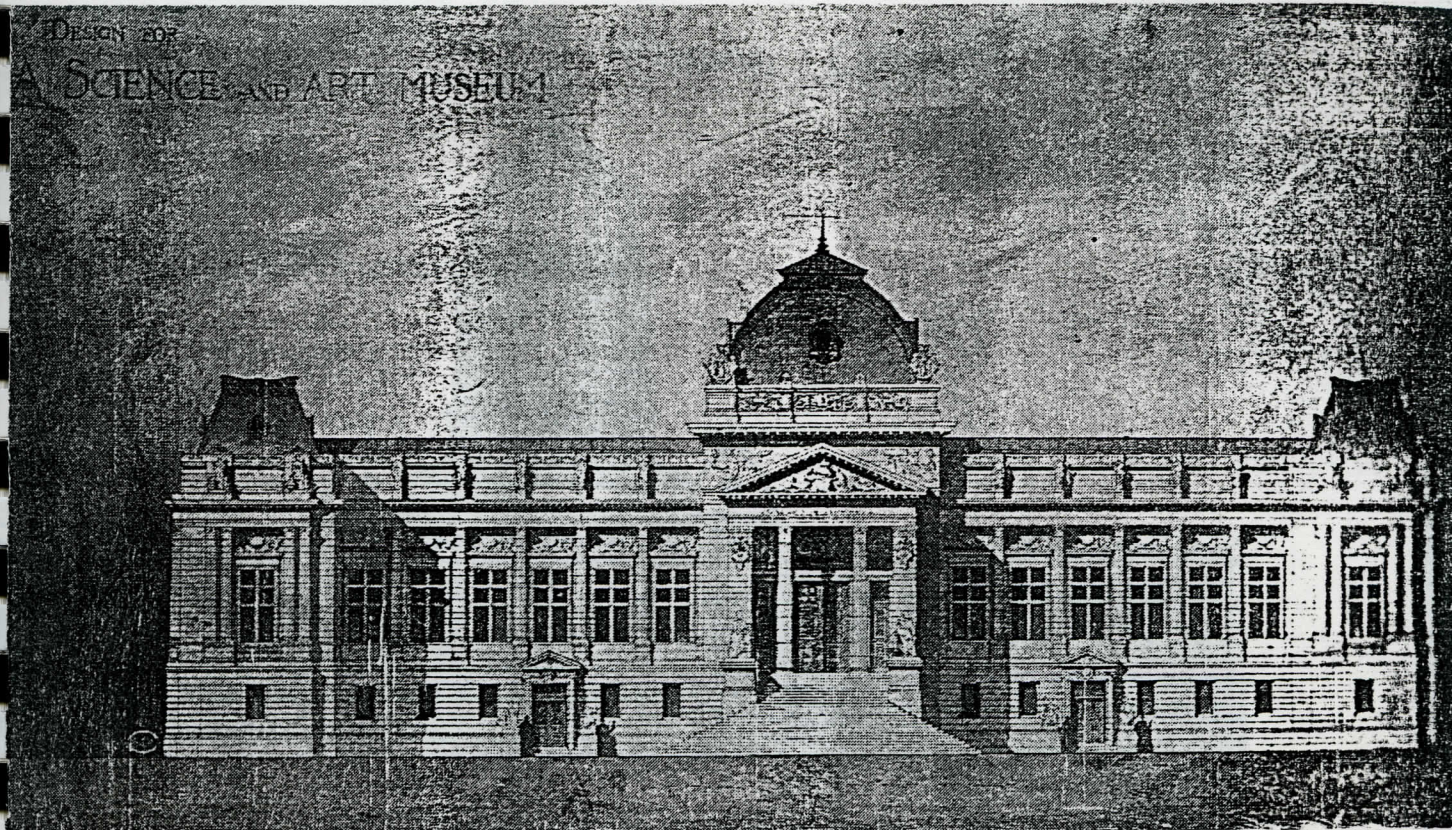
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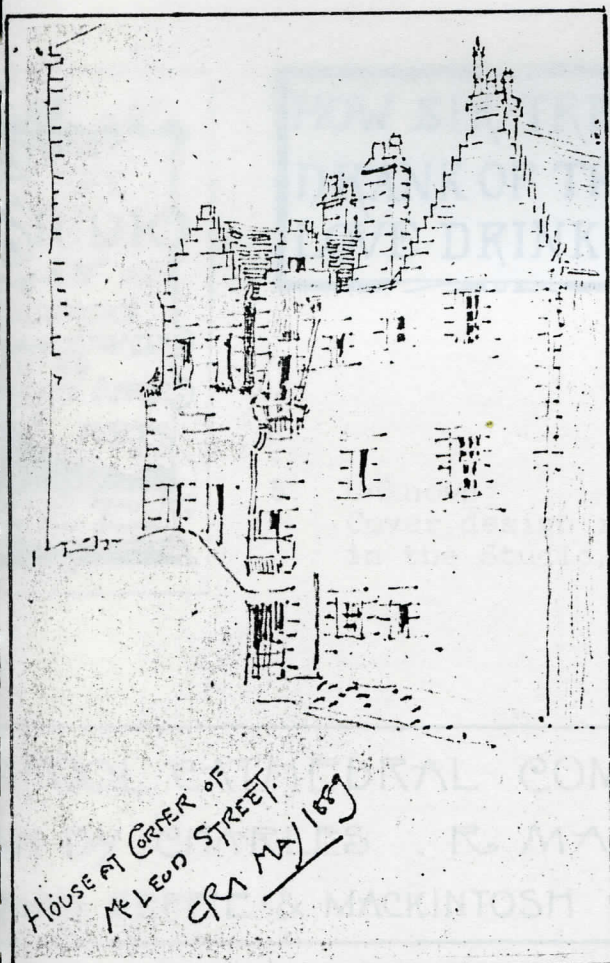
LONGITUDINAL  
SECTION

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Design for a public hall, 1890  
below: detail of lettering

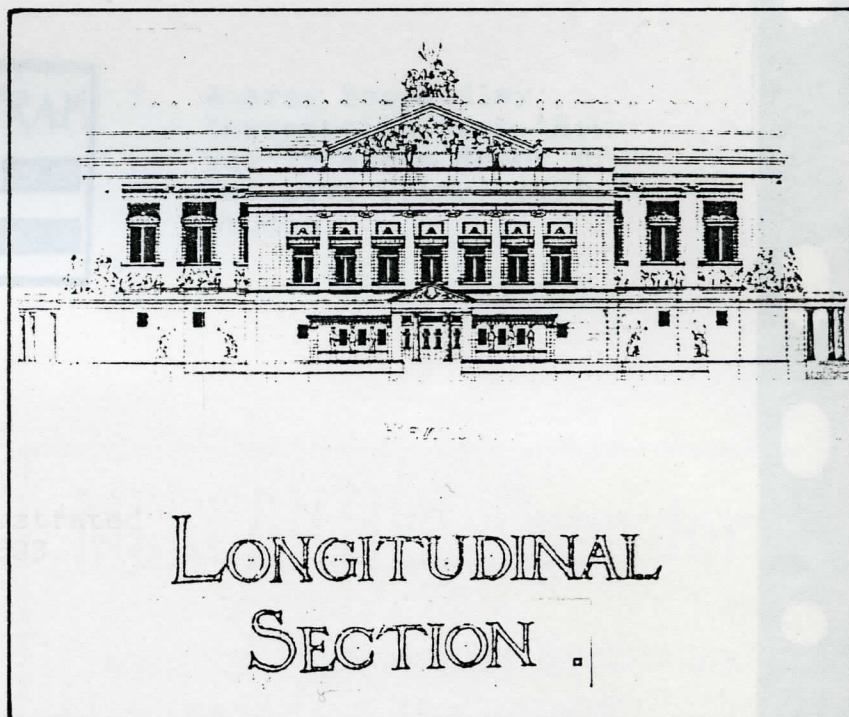




1. C.R. Mackintosh:  
Science and Art Museum competition design, 1890



2. C.R. Mackintosh:  
Provand's Lordship  
May 1889



3. C.R. Mackintosh:  
Design for a Public Hall, 1890  
below: detail of lettering



FINAL COMPETITION.

R. MACKINTOSH



NORTH ELEVATION

GLASGOW ART GALLERIES

Mackintosh: Design for The Glasgow Art Gallery, 1890



HOW SIR TRISTRAM  
DRANK OF THE  
LOVE DRINK

6. Aubrey Beardsley:  
Inscription from 'How  
Sir Tristram drank of  
the Love Drink', 1893,  
Studio.

5. Unknown:  
Cover design illustrated  
in the Studio, 1893.

LIVERPOOL CATHEDRAL COMPETITION.  
DESIGN BY CHARLES R. MACKINTOSH.  
J. & J. MAN KEEPIE & MACKINTOSH GLASGOW.

R. Mackintosh: Inscription detail from  
'Liverpool Cathedral Competition', 1903.



ABCDEFGHIJK  
LMNOPQRSTU  
VWXYZ abcdefg  
hhijklmmnnopqrs  
stuvwxyz 123456  
7890 &?!£\$()~;

VICTORIAN

AABCDEFGHIJK  
LMNOPQRSTU  
VWXYZ abcde  
fghijklmmnnopq  
rstuvwxyz 1234  
567890&?!£\$()~;

RINGLET

ELEVENTH

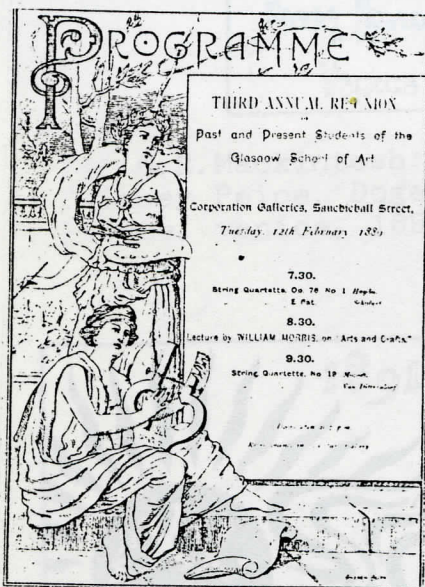
Opens Sept 5th.  
Closes Oct 6th.



THE NATIONAL EXHIBITION OF INDUSTRY &

8. Letraset typefaces:  
Ringlet (first registered 1887)

9. Krebs Lithographing co.:  
Poster for 'The Cincinnati  
Industrial Exposition', 1883



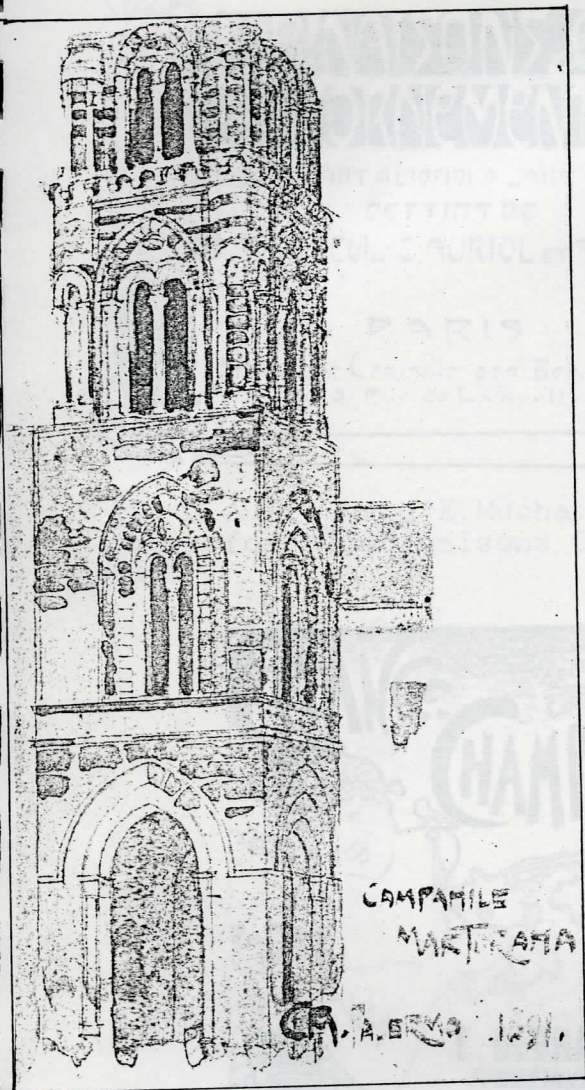
MERCANTILE Operator

Ornamental Window-Shade Manufacturers  
FABRICATE AND DECORATE

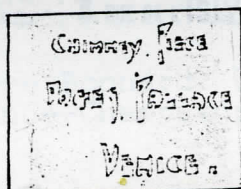
11. Miller and Richard:  
Two line english calson registered 1887.

10. Andrew Alan. Programme cover for a lecture by William Morris on the arts and Crafts Movement 1889. G.S.A. third annual reunion of past and present students.

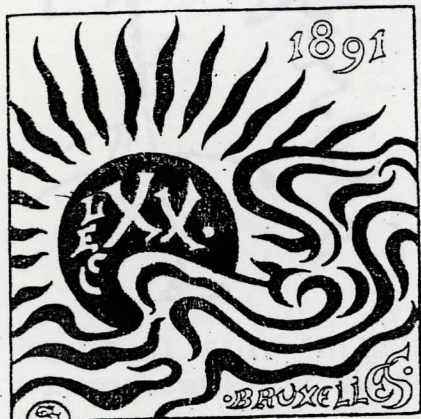




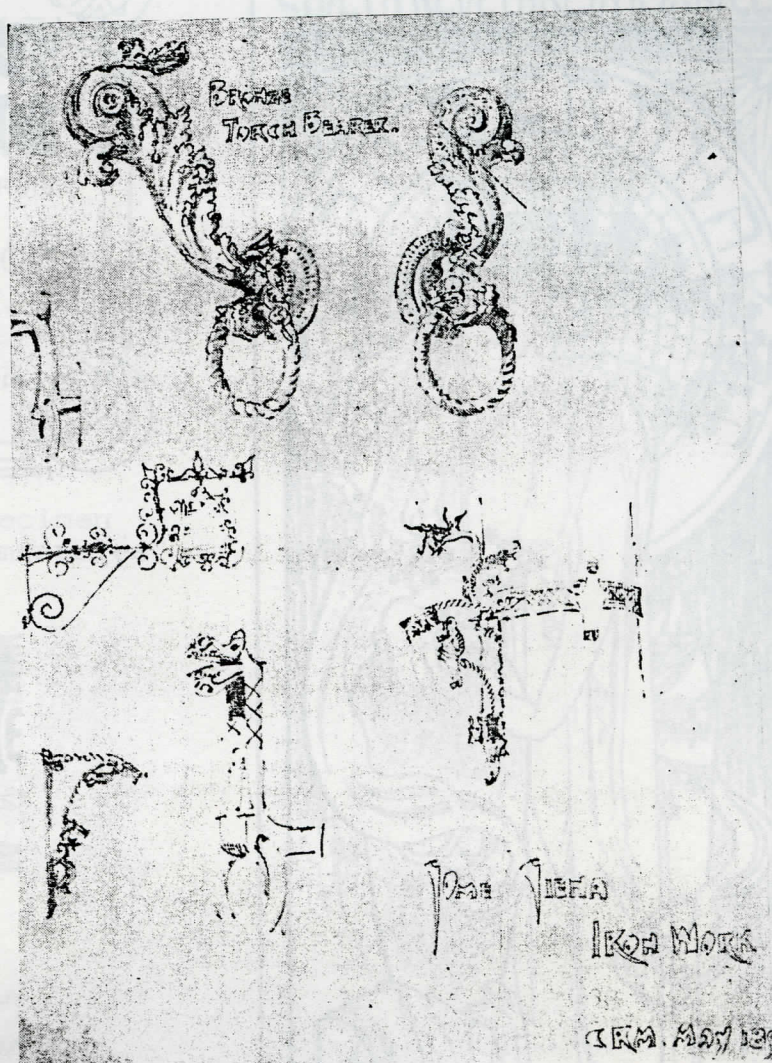
12. C.R. Mackintosh:  
Campanile Martorana, Palermo,  
1891



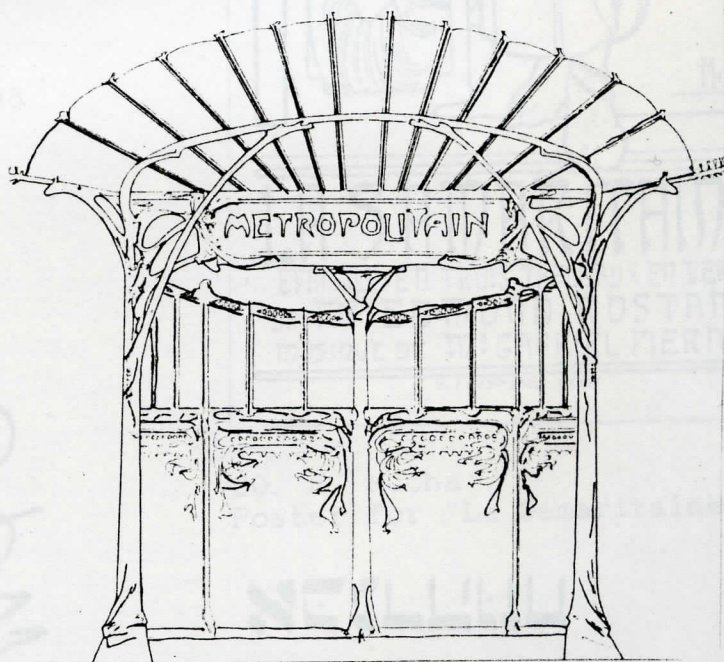
14. C.R. Mackintosh:  
Chimney Piece, Doges  
Palace, Venice, 1891



15. Lemmen:  
Cover for 'Les XX', 1891



13. C.R. Mackintosh:  
Some Sienna Iron Work, May 1891



16. Hector Guimard:  
Front Elevation design for the  
Paris Metro system entrances, 1900

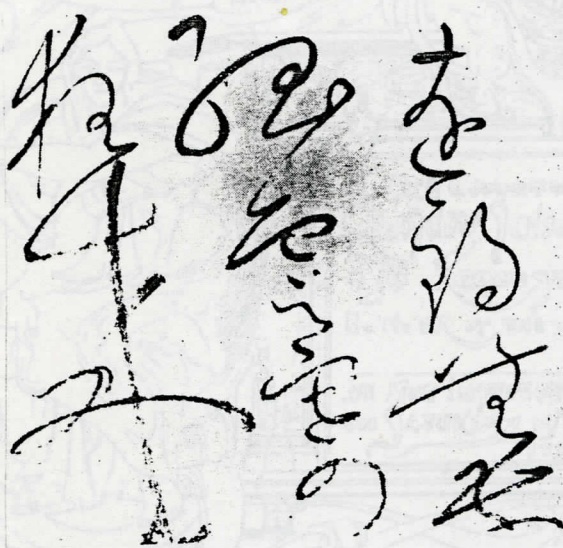




17. G. Auriol and E. Mucha: Specimen cover for "Combinaisons Ornamentales" 1896



18. Pierre Bonnard: Poster for "France-Champagne" 1898



19. Huai Siu: "Wild Sosho" (kyoosatau) 777 paperscroll



20. E. Mucha: Poster for "La Samaritaine".

NECLLUU

21. Letraset example of Hebrew lettering.



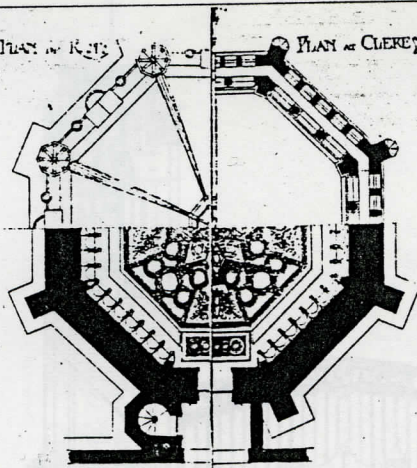
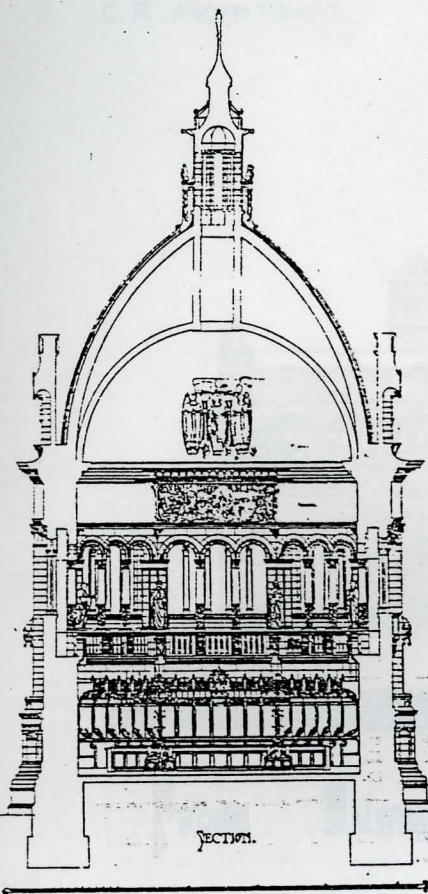
RIBA SOANE MEDALLION COMPETITION

PLAN OF REAR

PLAN OF CLEREHUE

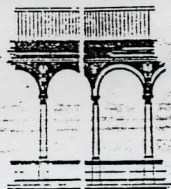
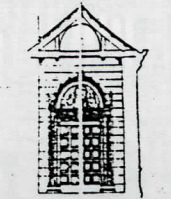
DESIGN FOR A CHAPTER HOUSE

BY C. R. MACKINTOSH

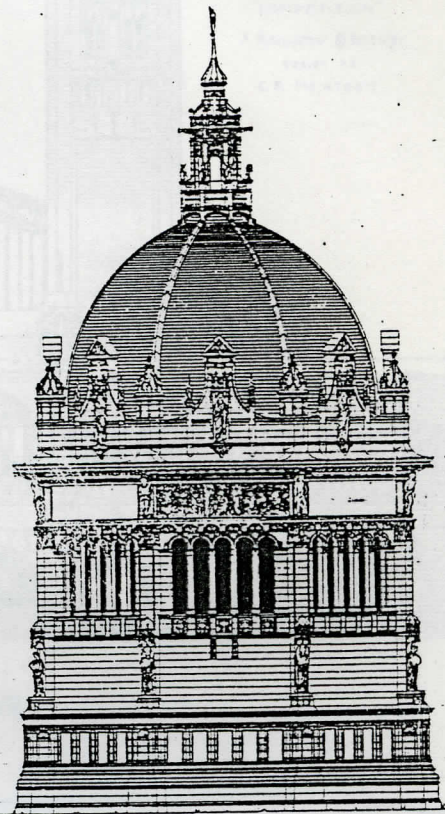


CLEREHUE WALK

PLAN.



CLEREHUE



22. C.R. Mackintosh:

Soane Medallion Competition for the design of a Chapter House, 1891



CHAS. R. MACKINTOSH INV. & DES.

23. C.R. Mackintosh:

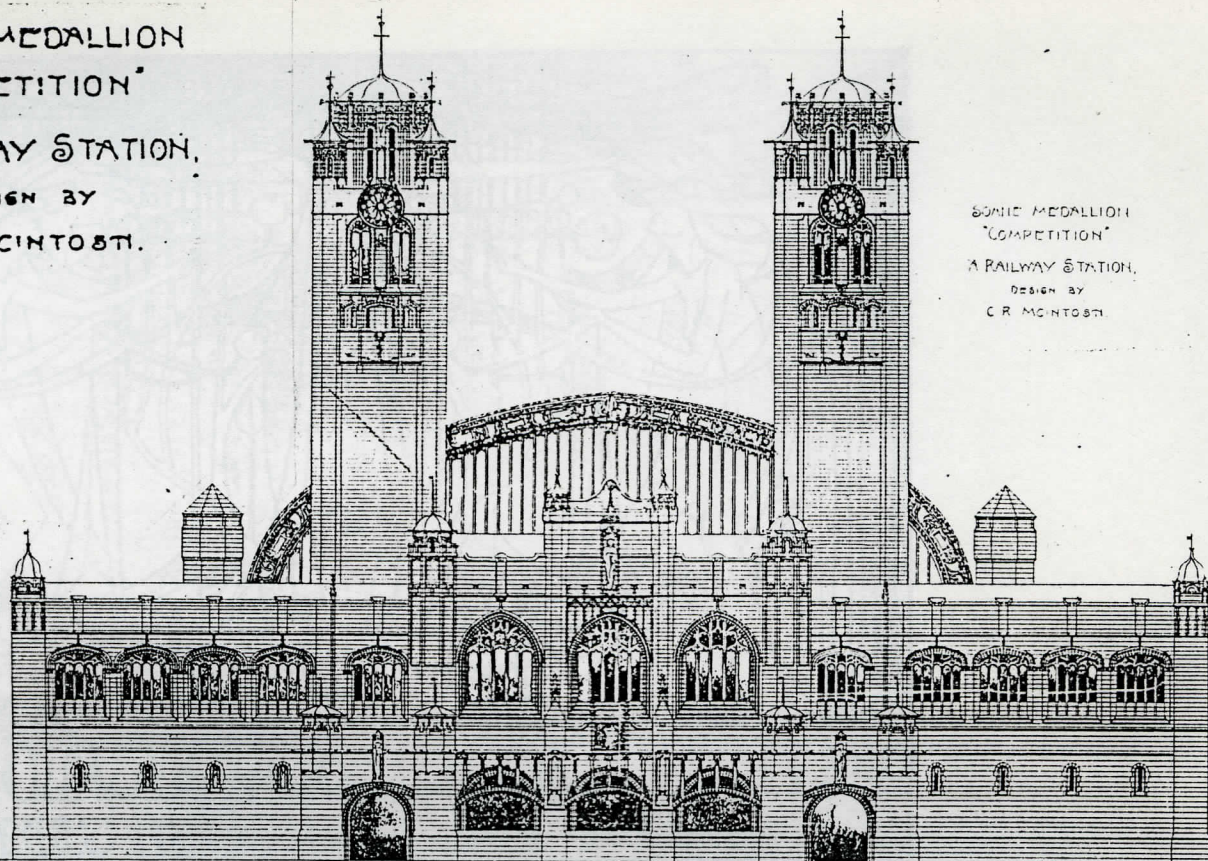
Invitation card to The Glasgow School of Art Club meeting, 1892



SOANE MEDALLION  
"COMPETITION"

A RAILWAY STATION.

DESIGN BY  
C.R. MCINTOSH.

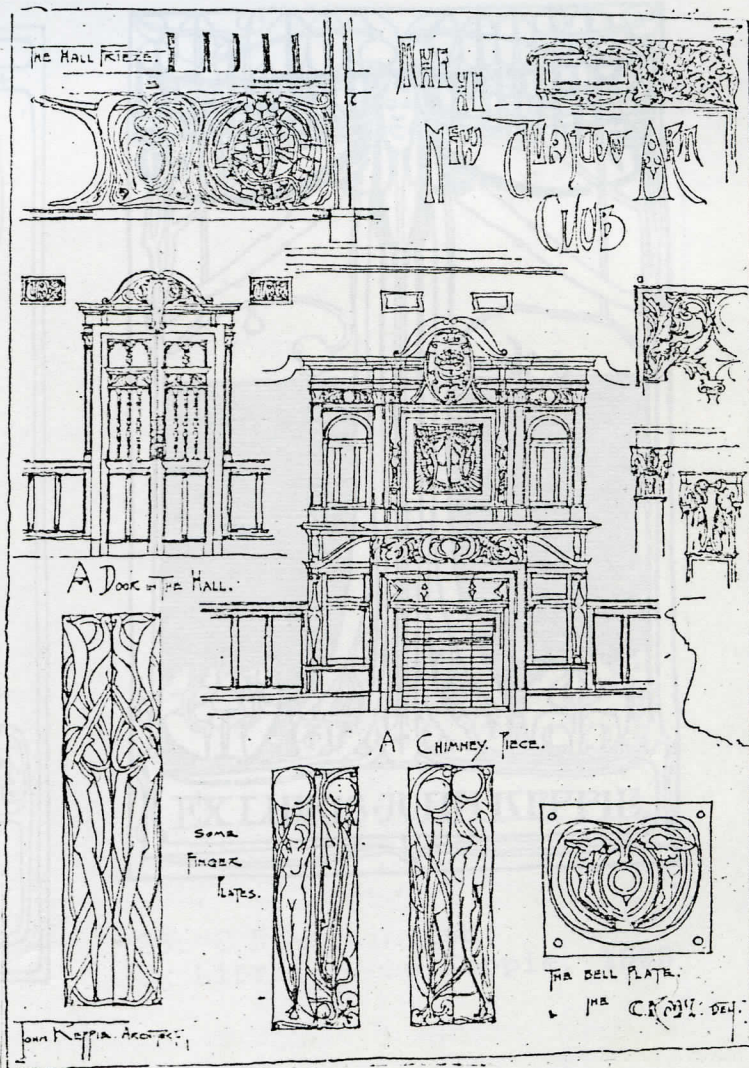


SOANE MEDALLION  
"COMPETITION"  
A RAILWAY STATION.  
DESIGN BY  
C.R. MCINTOSH.

FRONT ELEVATION.

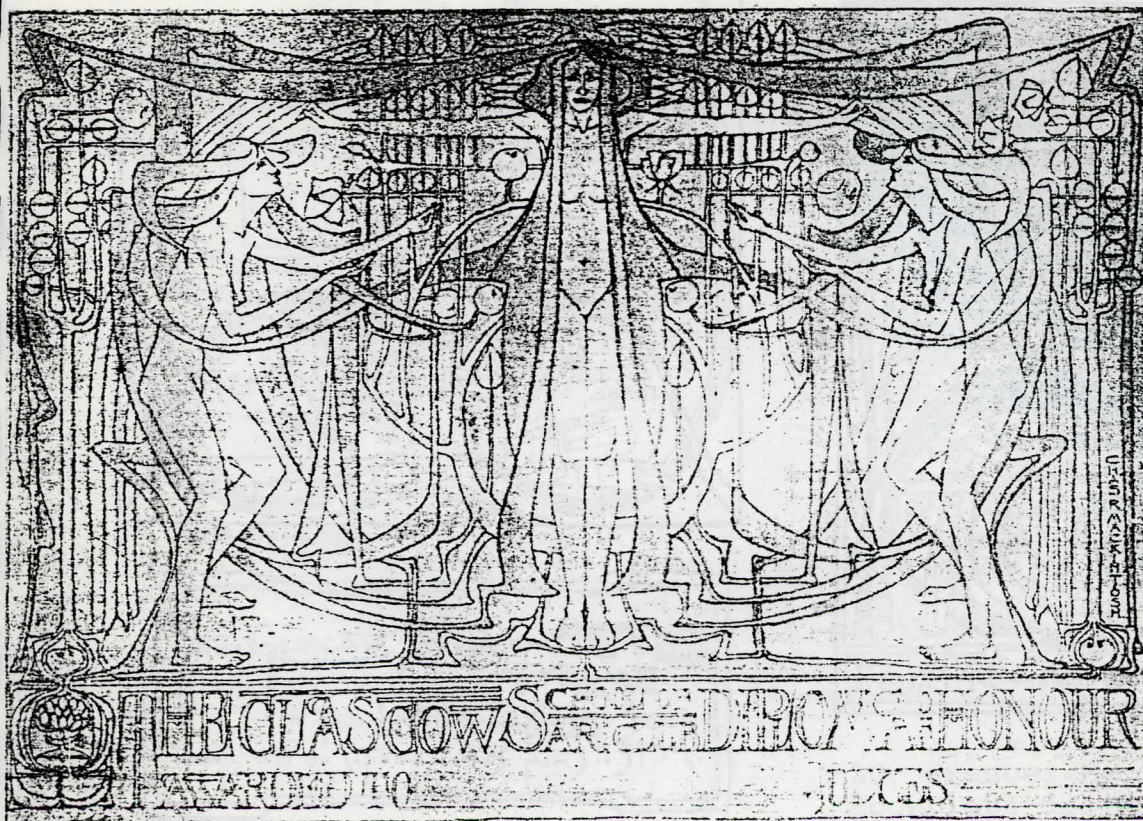
FRONT ELEVATION.

24. C.R. Mackintosh:  
Soane Medallion Competition  
for the design of a Railway  
Station, 1893

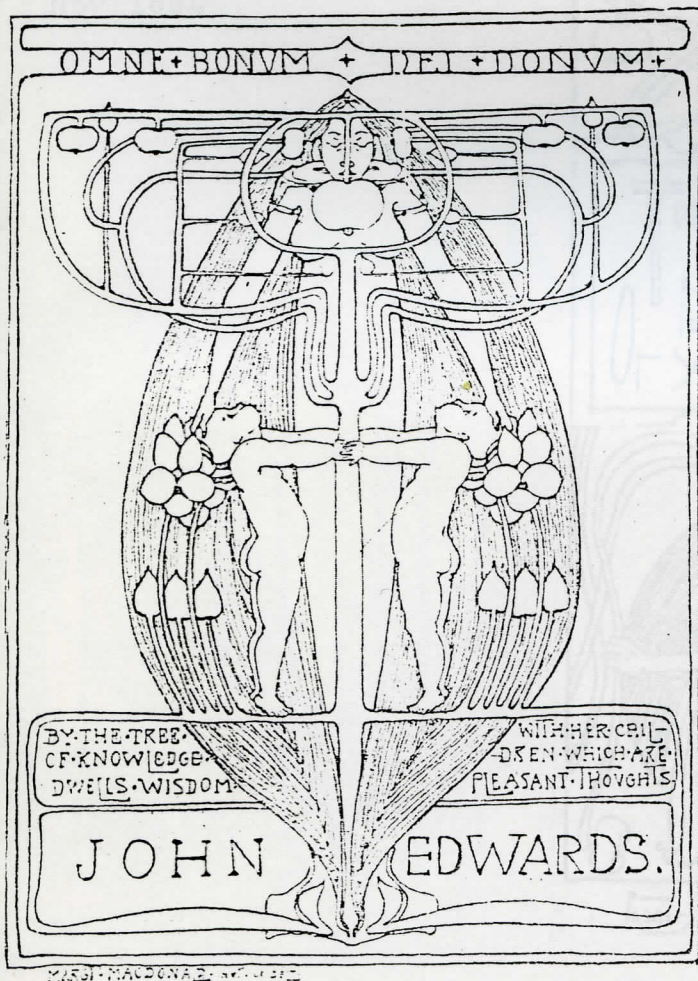


25. C.R. Mackintosh: Design  
Sheet for The New Glasgow  
Art Club, 1893.

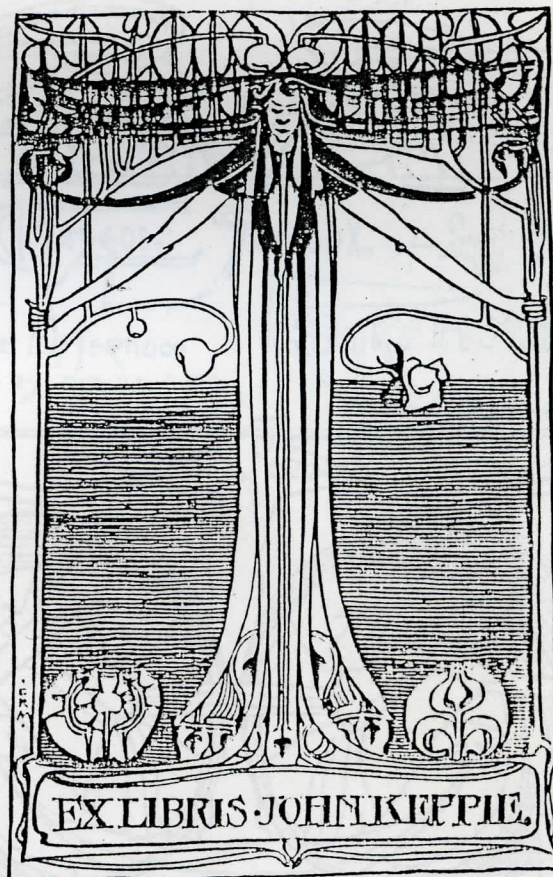




26. C.R. Mackintosh: Design for a 'Diploma of Honour' awarded by The Glasgow School of Art Club, 1893



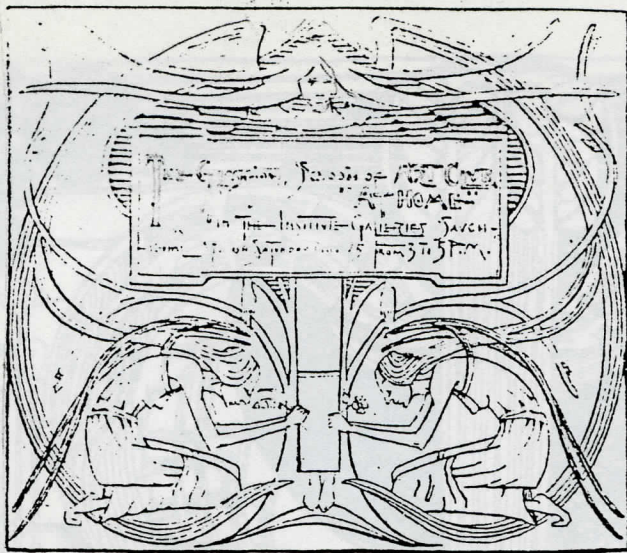
27. Margaret Macdonald: Bookplate for John Edwards, 1893



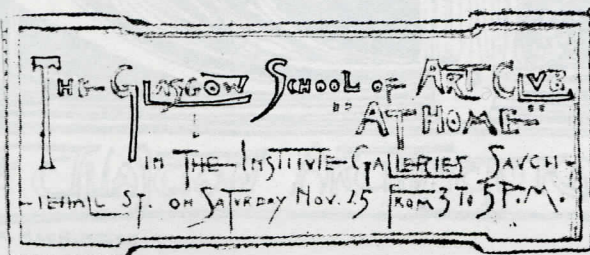
28. C.R. Mackintosh: Ex Libris. John Keppie, 1893

29. Frances Macdonald: Programme design for Glasgow School of Art, Nov. 1894

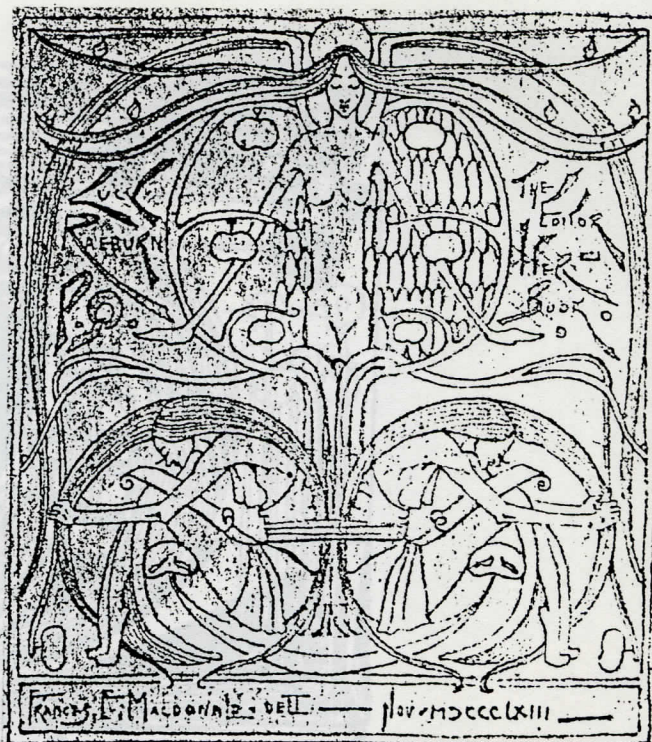




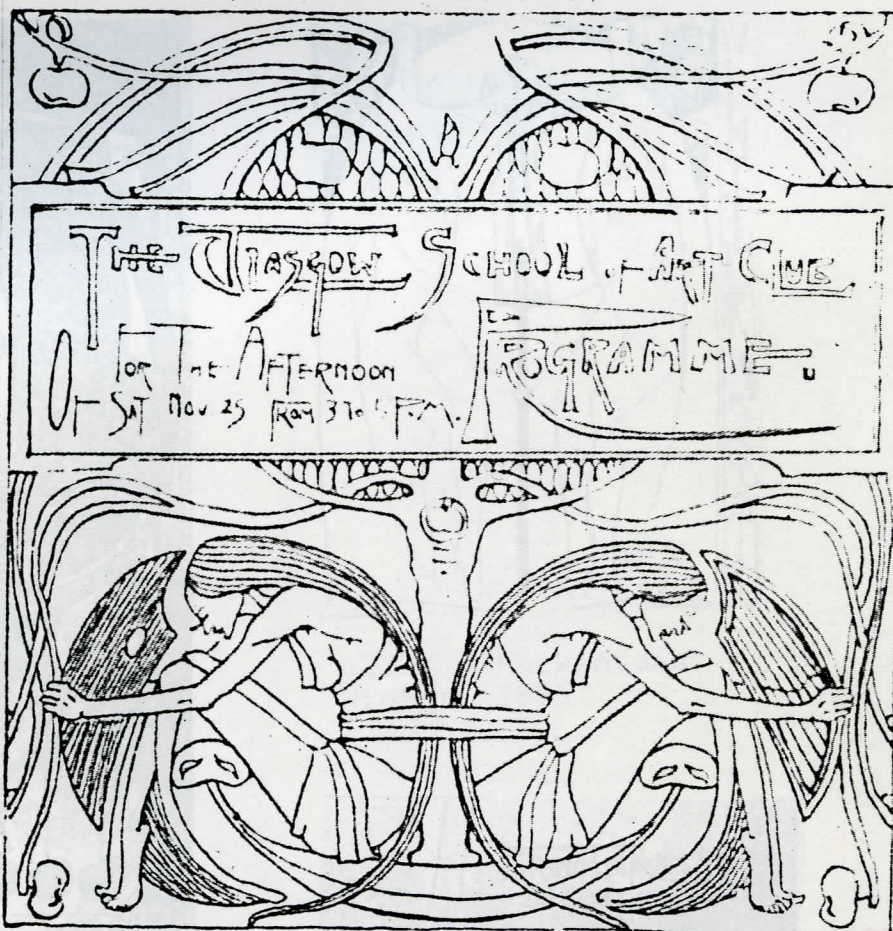
MARGARET MACDONALD. 1894



29. Margaret Macdonald:  
Invite to the Glasgow  
School of Art 'at Home',  
Nov. 1894



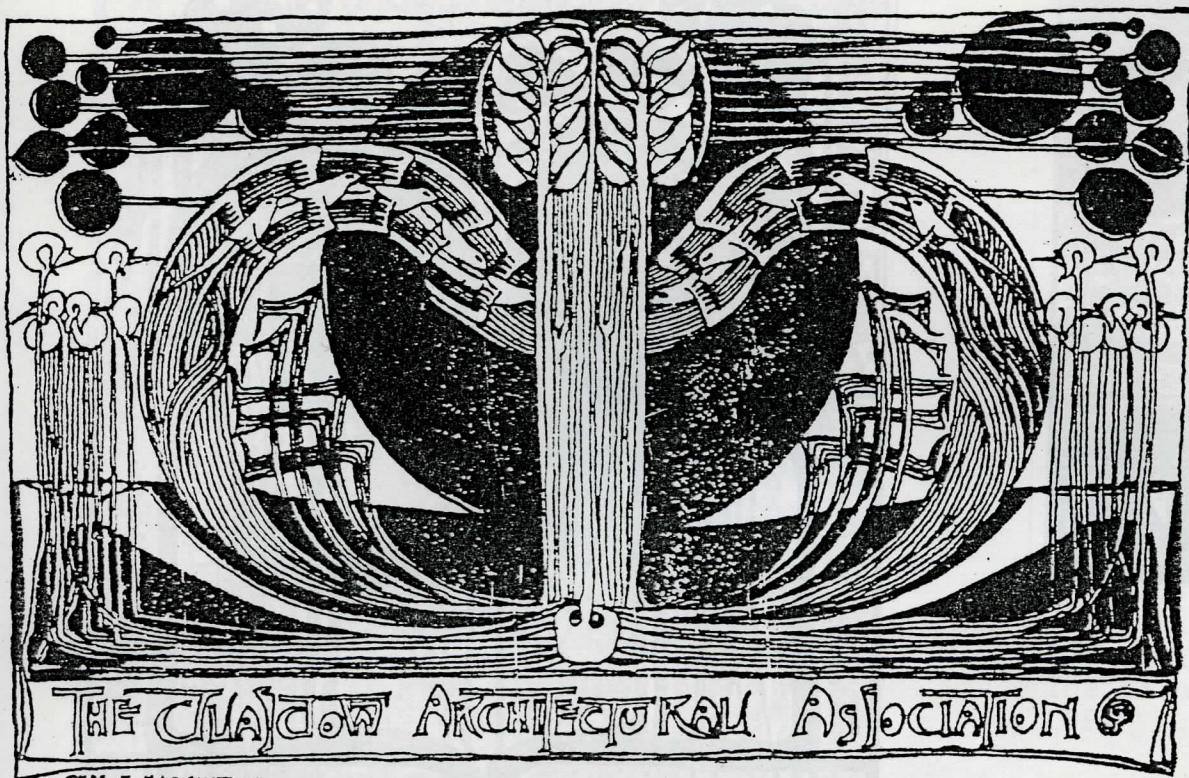
30. Frances Macdonald:  
Bookplate design for Lucy  
Raeburn - Editor of 'The  
Magazine'



FRANCES MACDONALD. 1894

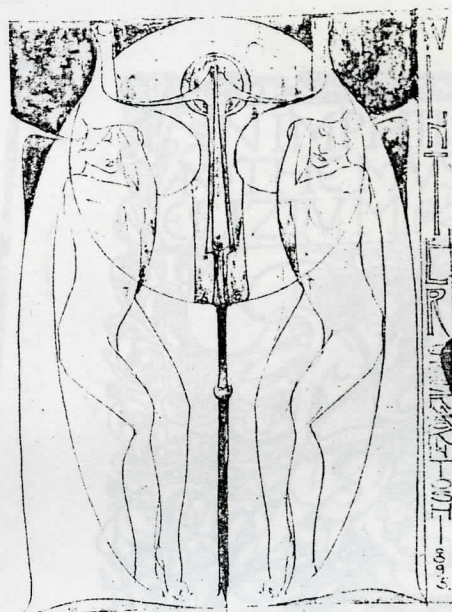
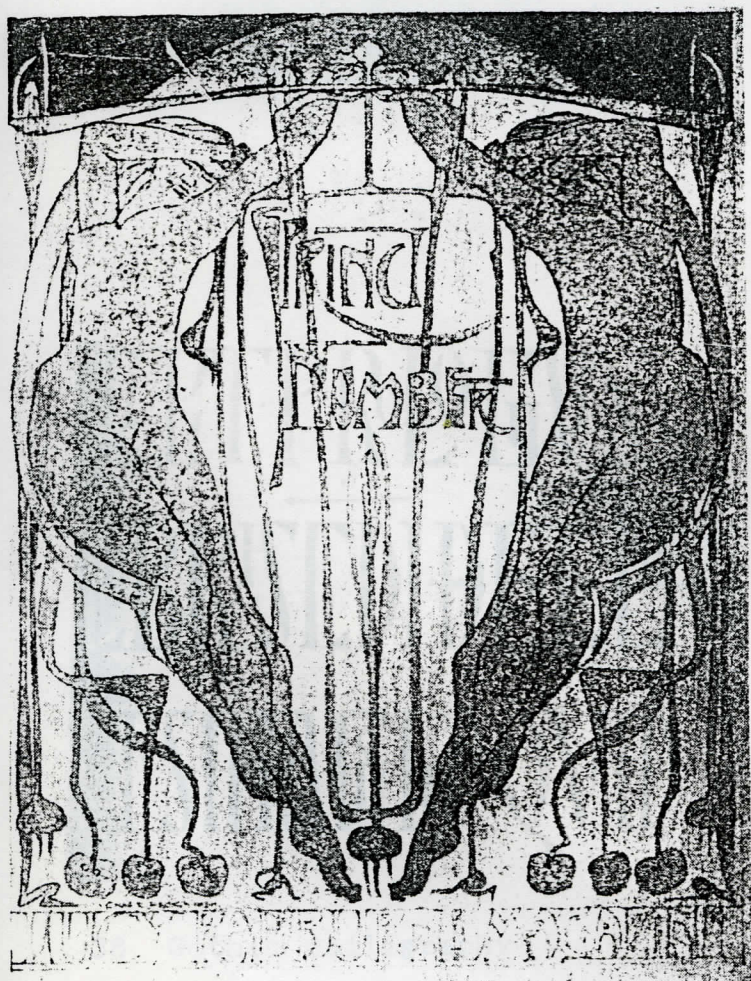
31. Frances Macdonald: Programme design for  
The Glasgow School of Art, Nov. 1894



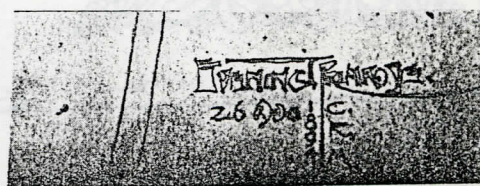


CHAS. R. MACKINTOSH

Programme, 1894



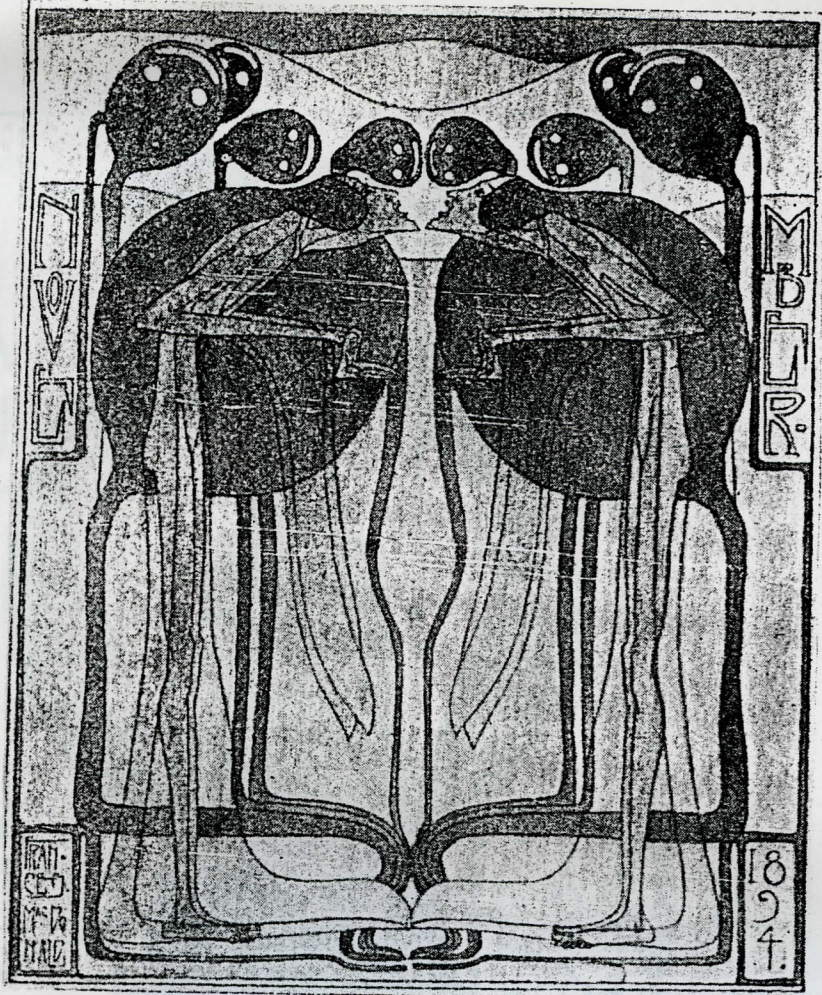
34. C.R. Mackintosh:  
Winter, 1895



35. C.R. Mackintosh:  
Evening Primrose  
Ascog, Bute, 1894

33. C.R. Mackintosh: Cover for the spring  
issue of the Magazine, 1894





A POND

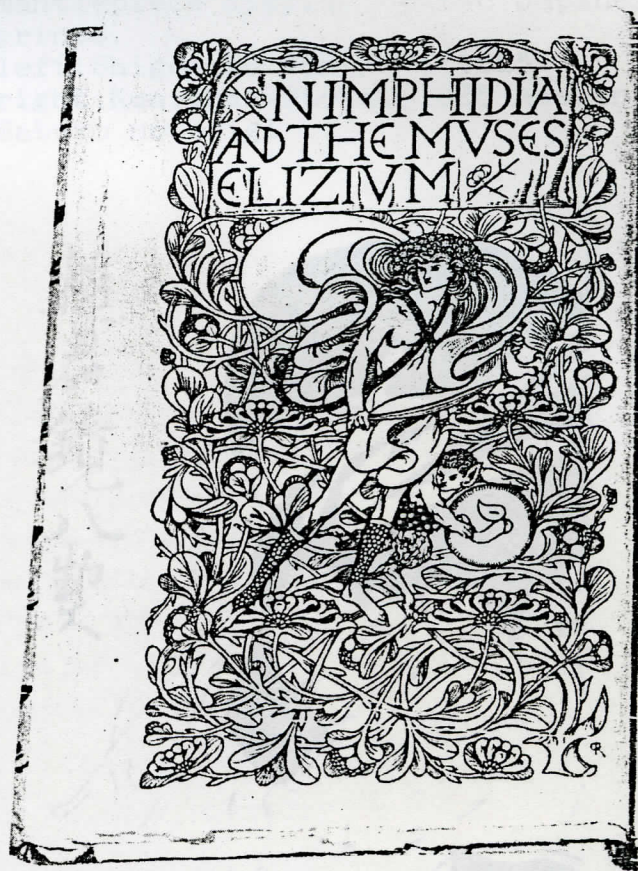
36. Frances Macdonald:  
A Pond, Nov. 1894

ERT PROLEVS  
BRISDIÆLLA  
ET SINATÆ QVID

38. Gothic calligraphy

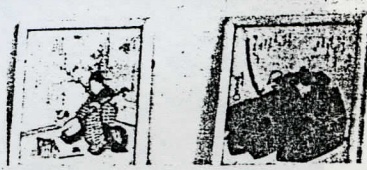
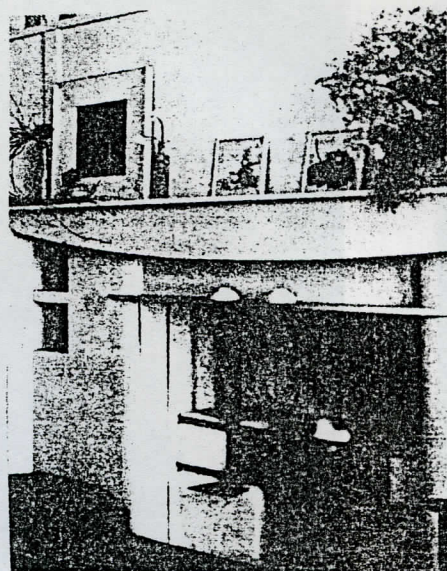
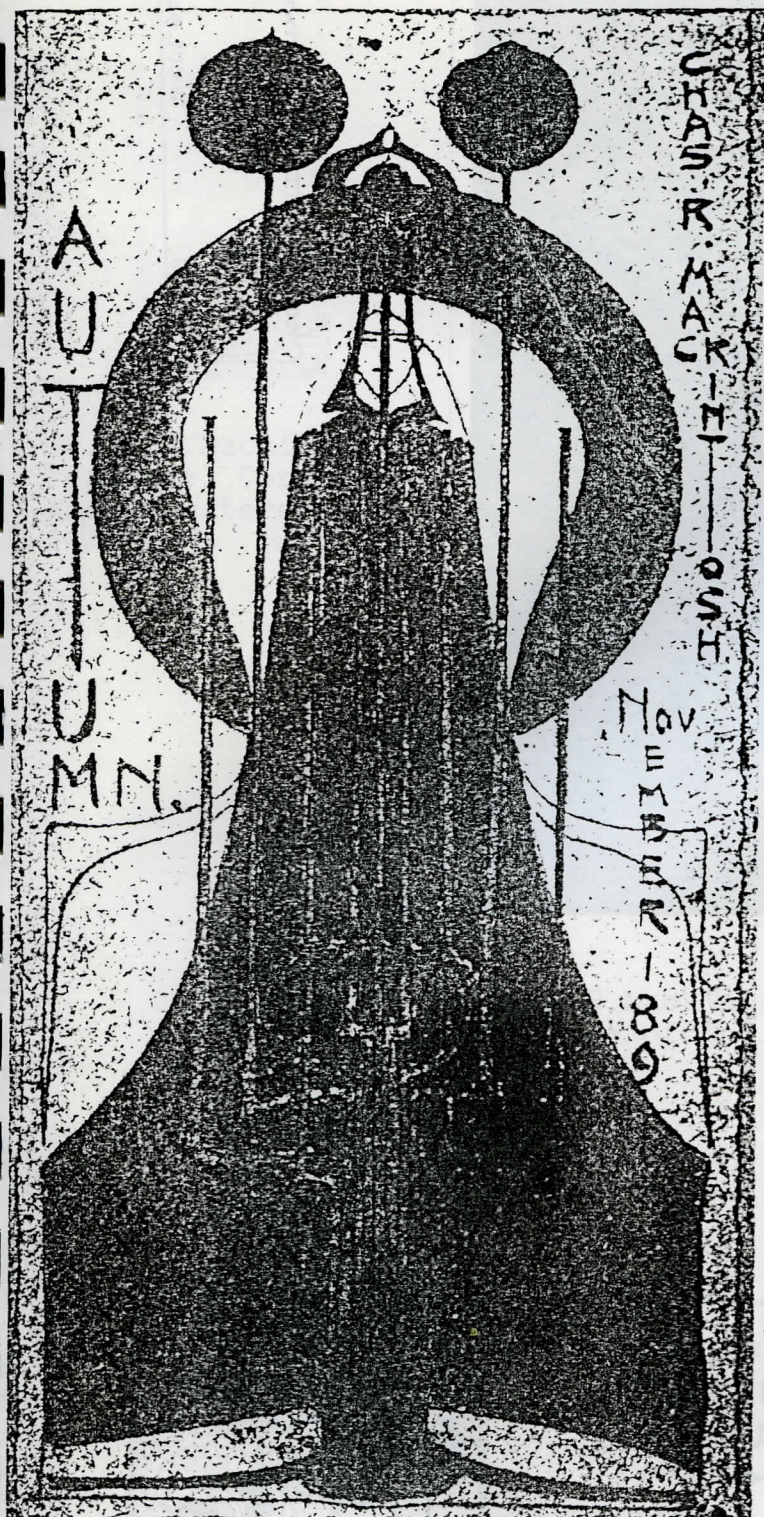


37. Macdonald:  
The Story of a river.  
1894



39. Charles Ricketts.  
Title 'page to Nimphidia and the  
Muses Elizium'. Vale Press 1896





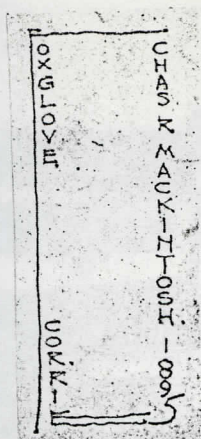
41. C. R. Mackintosh & J. Macdonald:  
120 Mains Street 1911, interior  
mantlepiece displaying two Japanese  
prints.  
left: Shigenobu Yanagawa 1825  
right: Kunisada Ototai 1825 Asahina  
Saburo no ojigi

鏡  
八  
女  
子

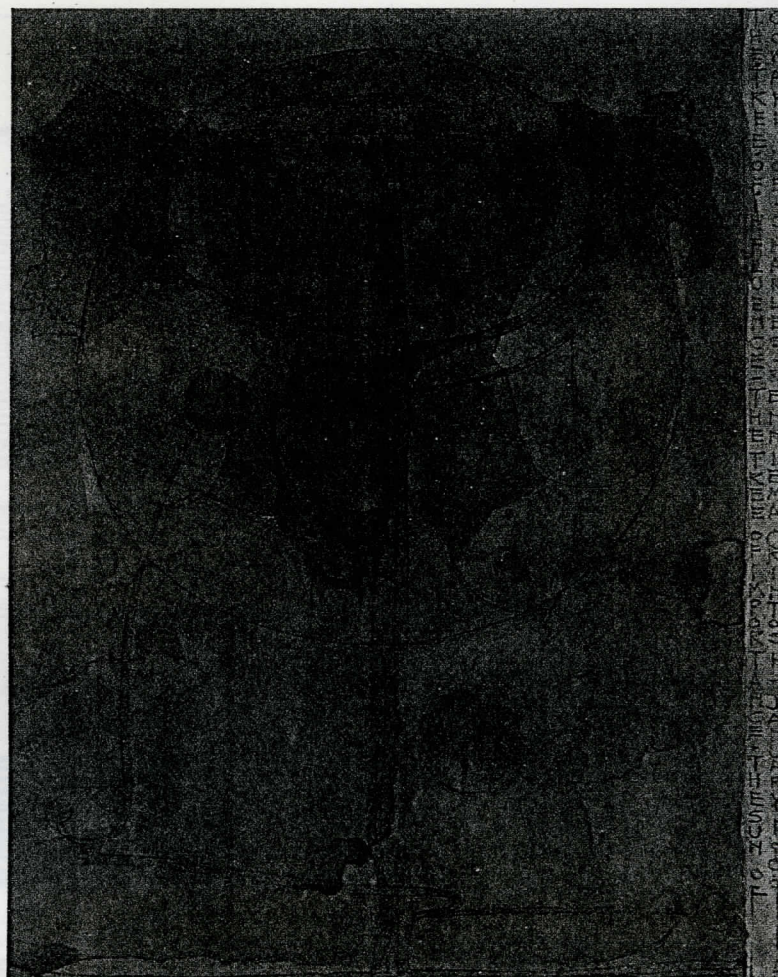


42. Utamaro: Mother and child looking  
at their reflections in a water trough  
from eight views of the mirror of  
courtesans, 1797-78





43. C.R. Mackintosh:  
Foxglove, Corrie,  
Arran. watercolour  
1895



44. C.R. Mackintosh:  
The Tree of Influence. watercolour, 1895

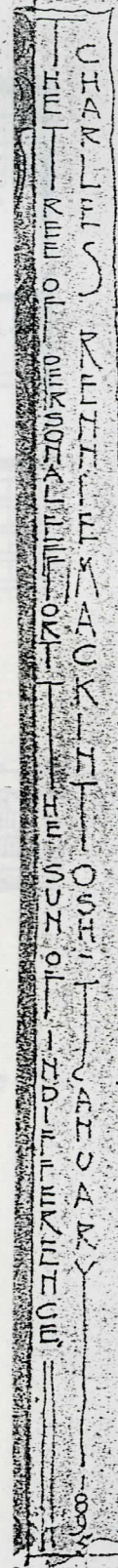
45. C.R. Mackintosh: Detail of the inscription  
'The Tree of Personal Effort' watercolour 1895



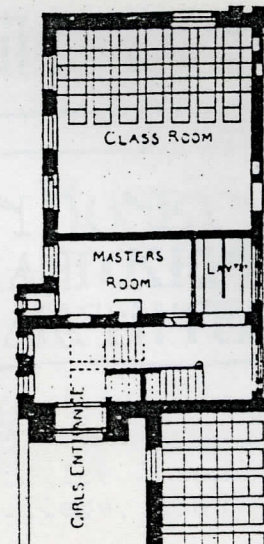
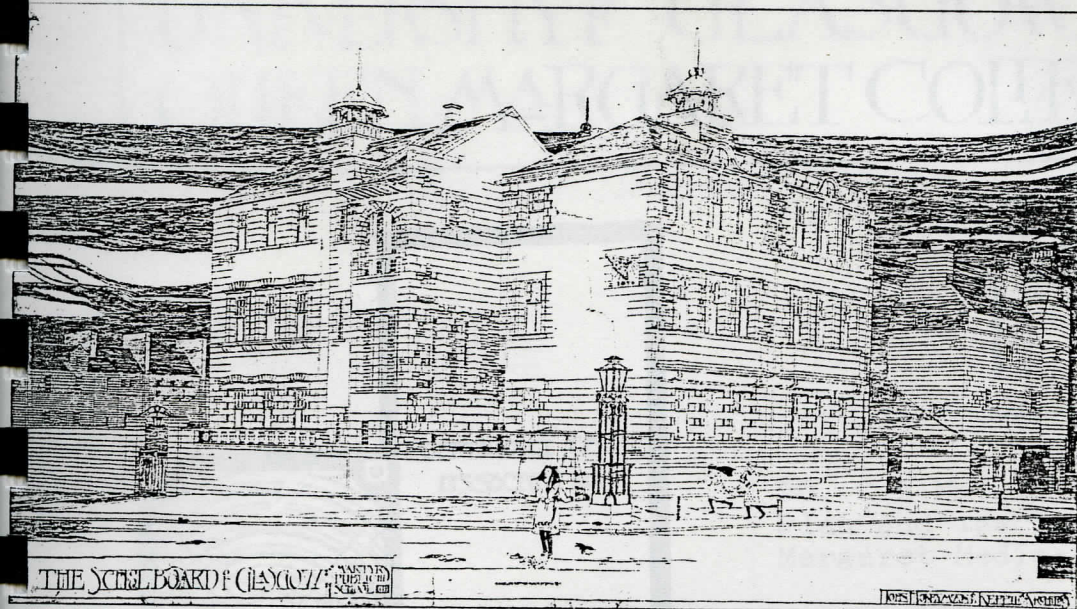
46. Henri van de Velde:  
Tropon 1898

ΑΥΤΑΡΧΕΙΑ ΚΟΤΡΙΧΑ  
ΘΗΡΟΚΟΠΟΙΕΥΧΟΜΕΝΟΤ  
ΠΑΤΕΝΚΑΥΚΟΙΤΗΦΧΛ  
ΚΟΥΡΑΜΑΝΙΑΝΑΒΕΛΗ  
ΠΑΔΑΤΙΚΑΟΙΤΕΜΕΝΟΒΛ  
ΧΡΑΝΟΝΤΕΜΙΝΑΙΜΑΤΗ  
ΚΑΧΟΡΟΤΕΙΣΤΑΝΓΥΝΑΚ  
ΕΝΘΕΝΚΑΡΗΤΦΙΛΟΙ  
ΑΝΑΓΕΙΝΙΠΠΟΤΡΟΦΟΝΓ

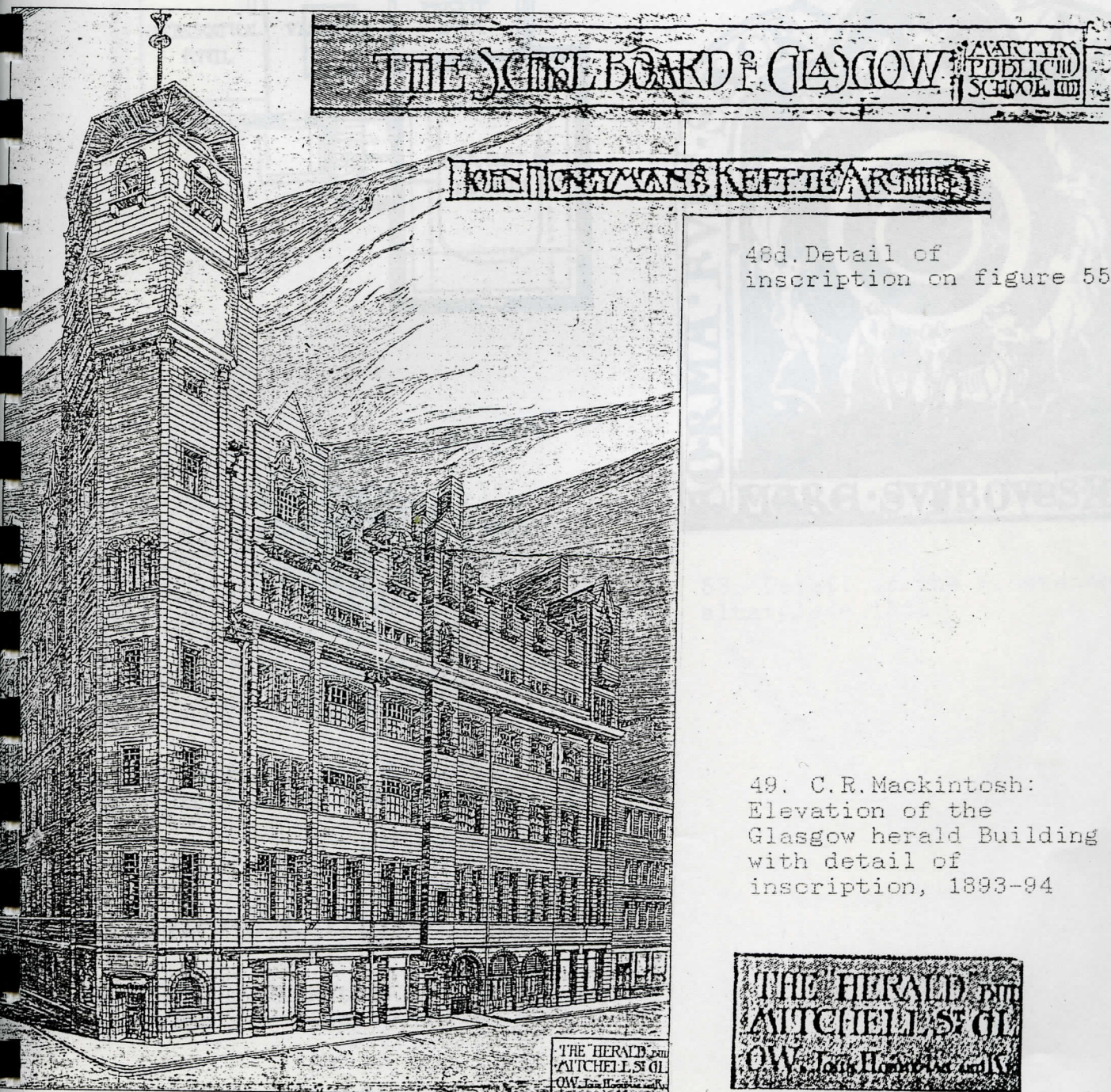
47. Timotheus: the persians papyrus manuscript  
c.4th century B.C.







48. C.R. Mackintosh: perspective and plan of Martyr's Public School 1905



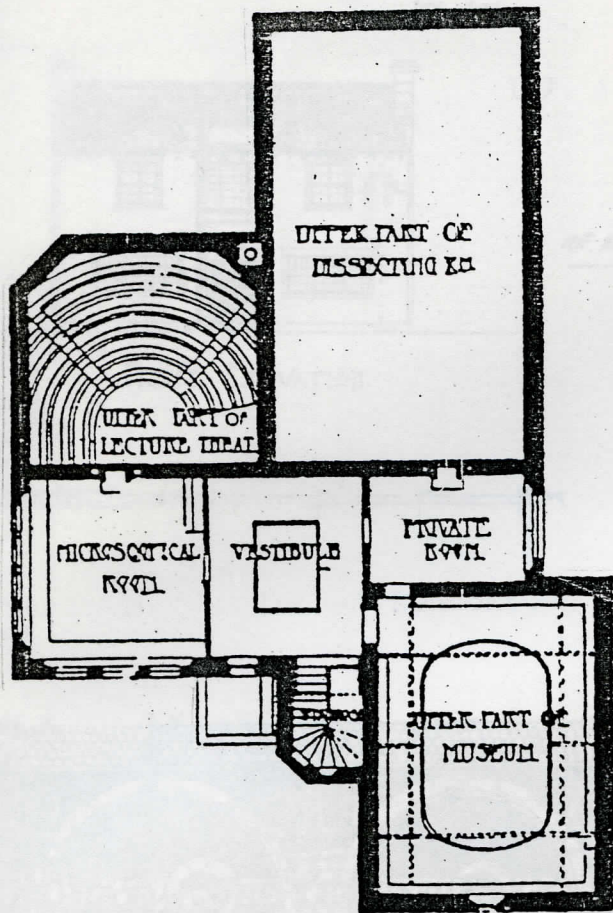
48d. Detail of inscription on figure 55.

49. C.R. Mackintosh: Elevation of the Glasgow herald Building with detail of inscription, 1893-94





# UNIVERSITY OF GLASGOW MEDICAL QUEEN MARGARET COLLEGE DEPARTMENT

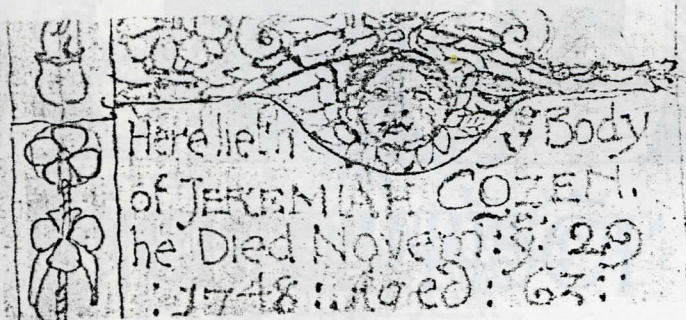


JOHN HONEYMAN  
AND KEPPIE  
ARCHITECTS.

50. C.R. Mackintosh:  
Plan and inscription for Queen  
Margaret Medical college. 1894



53. Detail of the Klosteneuburg  
altarpiece 1561



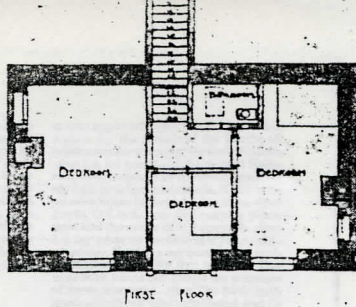
51. C.R. Mackintosh:  
Tombstone, Chiddingston, Kent

EX LIBRIS GLEESON WHITE

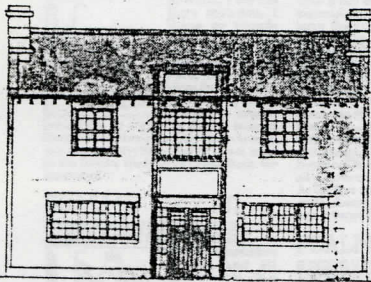
52. Charles Ricketts:  
bookplate for Gleeson White



PLANS OF  
PROPOSED ALTERATIONS  
ON INN AT  
LENNOXTOWN



FIRST FLOOR

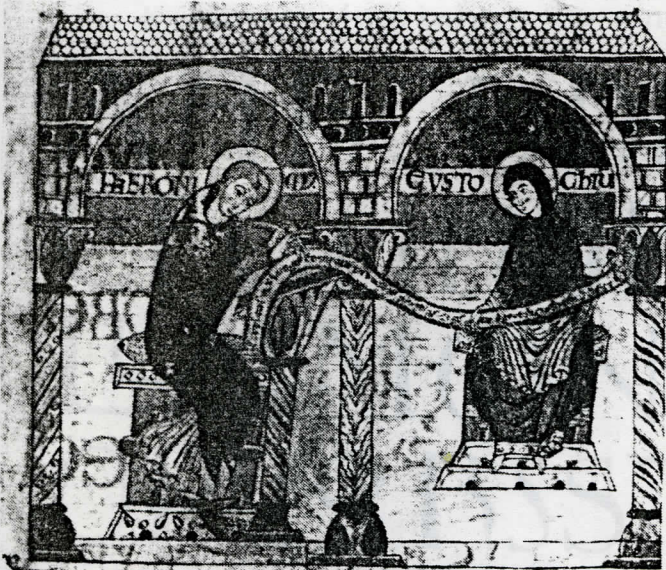


*all slate*

FRONT ELEVATION

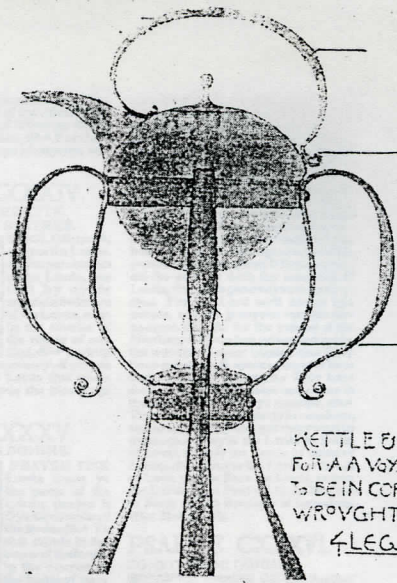
Self 1893  
The architect  
side of house  
being in front of  
the plan.

54. C. B. Mackintosh:  
Alterations on Inn at Lennoxtown  
1895



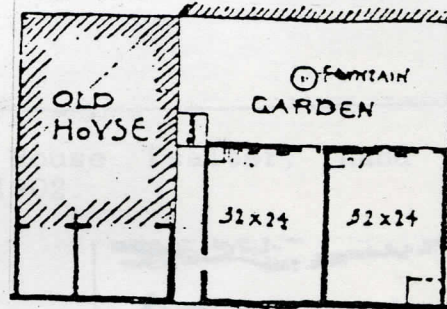
INCEPTE LIBERISCI  
ABROMPBRISUPR  
ISATA PPBM ADEUSCTU  
VIRGINE XPI

55. Eleventh century Normandy  
manuscript



KETTLE STAND  
FOR A VOYSEY-ESQ.  
TO BE IN COPPER &  
WROUGHT IRON  
4 LEGS.

56. Charles Voysey:  
Design for a kettle stand  
1893, Studio



57. Charles Voysey:  
Plan of a studio



58. Warrington Hogg:  
Inscription on a house  
as in The Studio 1893



to marcke what is done amonge, Oh Erde who maye abyde it? For there is mercy with the, therefore shalt thou be feared. As I loke for the Erde, my soule doth wayte for hye, in hye words is my trust. As My soule freyde vnto the Lorde, before the morninge watche, I saye, before the morninge watche: O Israel trust in the Lorde, for with the Lorde there is mercy, and with hye is plentifulous redempcyon. And he shall redeme Israel, from all hye synners.

**PSALME CXXXI.**  
DOMINE NON EST EXALTATVM.  
DAVIDS S'NGE OF THE STAYRES.

**L**ORDE, I am not hye mynyed, I haue no proude lookes. As I do not exerceyse my selfe in great matters, which are to hye for me. But I refrayne my soule and kepe it lowe, lyke as a chylde that is weaned from hye mother: yee, my soule is euen as a weaned chylde. O Israel trust in the Lorde, from this tyme forth for euermore.

**PSALME CXXXII.**  
MEMENTO DOMINE DAVID.  
A SONGE OF THE STAYRES.

**L**ORDE, remembre Dauid, and all his trouble. Howe he swore vnto the Lorde, and vowed a vow vnto the almyghty God of Iacob: I wyll not come vnto my bedde. As I wyll not suffre mye eyes to sleepe, nor mye eyes ydled to sleepe, neyther the temples of my heade

to take anye rest. Vntill I fynde out a place for the temple of the Lorde, an habitation for the myghty God of Iacob. As Lo, we bearde of the same at Ephyra, and founde it in the wood. As We wyll go in to hye tabernacle, & fall loue on oure knees before hye fote stole. As Arise, O Lorde, into thy resting place, thou and the arches of thy strength. Let thy prentes be clothed with righteousnesse, & let thy sayntes syng with ioyfullnesse. As For thy seruauit Dauid sake, turne not awaye the presence of thyne anoynted. As The Erde hath made faythfull othe vnto Dauid, and he shall not shryncke from it: Of the frute of thy body shall I set vpon thy seate. As If thy chyldren wyll kepe my comynent, and my testymonyes that I shall lerne them: theye chyldren also shall syt vpon thy seate for euermore. As For the Lorde hath chosen Sion, to be an habitation for him selfe hath he longed for her. As This shall be my rest for euer, here will I dwell for I haue a deliyta therein. As I will blesse her rytylles with increase, & will satisfye her poore with bread. As I will decke her Prayses with health, & her sayntes shall reioyce and syng. As There shall I make the hornes of Dauid to floure, I haue ordered a lantern for myne anoynted. As As for hye enemyes, I shall clothe them with shame, but vpon hye selfe shall hye crowne floure.

**PSALME CXXXIII.**  
ECCE QVAM BONVM.  
A SONGE OF THE STAYRES OF DAVID.

**L**EHOLDE, howe good & ioyfull a thyng it is, brethren to dwell together in vnytye. As It is lyke the precious oymment vpon the heade, that ranse downe vnto the

beard: euen vnto Aarons beard, & ranse downe to the skyrtes of hye clothyng. As Lyke the dewe of Hermon, which fall vpon the hyll of Sion. As For there the Lord promised hye blesyng, and lyfe for euermore.

**PSALME CXXXIV.**  
ECCE NVNC BENEDICITE.  
A SONGE OF THE STAYRES.

**B**EHOLDE, nowe, prayse the Lorde, all ye seruauites of the Lorde, yee that by nyght stande in the house of the Lorde, euen in the courtes of the house of our God. As Lyft up youre handes in the sanctuary, & prayse the Lorde. As The Lorde that made heauen and earth, gyue the blesyng out of Sion.

**PSALME CXXXV.**  
LAUDATE NOMEN DOMINE.

**P**RAYSE THE Lorde laude ye the name of the Lorde, prayse it O ye seruauites of the Erde. As Ye that stande in the house of the Erde, in the courtes of the house of our God. As O prayse the Lorde, for the Lorde is gracious: O syng prayse vnto hye name, for it is lousy. As For why? the Lorde hath chosen Iacob vnto hymself, and Israel for hye a wne possesseyon. As For I knowe that the Erde is graue, and that oure Erde is aboue all Goddes. As Whatsoeuer the Lorde pleased, that dyd he in heauen and in earth, in the sea, & in all deepe places: He bringeth forth the cloudes from the endes of the worlde,

and sendeth the forth the lightnynges with the rayne, bringyng the wyndes out of hye treasuries. As He smote the first borne of Egypt, both of man & of beast. As He hath sent tokens and wonders into the myddes of the, O thou lande of Egypt, vpon Pharo and all hye seruantes. As He smote dyuerseneyes, & slew myghty Kynges. As Sabaon Kyng of the Amorytes, & Og the kyng of Basan, and all the Kingdomes of Canaan. As And gaue theyr lande to be an heritage, euen an heritage vnto Israel his people. As Thy name, O Erde, endureth for euer, so doth thy memorial, O Lorde, from one generacyon to another. As For the Lorde wyll avenge hye people, and be gracious vnto his seruantes. As As for the ymagines of the Heathen, they are but syluer and golde, the worke of mens handes. As They haue mouthes, & speake not: eyes haue they, but they see not. As They haue eares, and yet they heare not, neither is there any breath in theyr mouthes. As They that make them, are lyke vnto them, and so are all they that put theyr trust in them. As Prayse the Lorde ye house of Israel, prayse the Lorde ye house of Aaron. As Prayse the Lorde ye house of Levi, ye that feare the Lorde, prayse the Lorde. As Prayed be the Lord out of Sion, which dwalleth at Ierusalem. As Halleluia.

**PSALME CXXXVI.**  
CONFITEMINI DOMINO.

**G**EEUE thanks vnto the Lorde, for he is gracious, & hye mercy endureth for euer. As O geue thanks vnto the God of all goddes, for hye mercy endureth for euer. As O thanks the Lord of all Lodes, for hye mercy endureth for euer. As Whyth

59. C.R.Ashbee:Pages from the Essex House Psalter, hand cut woodblock initials. Inncunabula 1902.

A A B C D D E  
E F G H A I J K  
L M M N O  
O P Q R S S T  
U V W X Y Z  
1 2 3 4 5 6 7 8 ?  
9 ? T E A N D

60. Charles Voysey:  
alphabet design as in 'Alphabets'  
by E.F.Strange



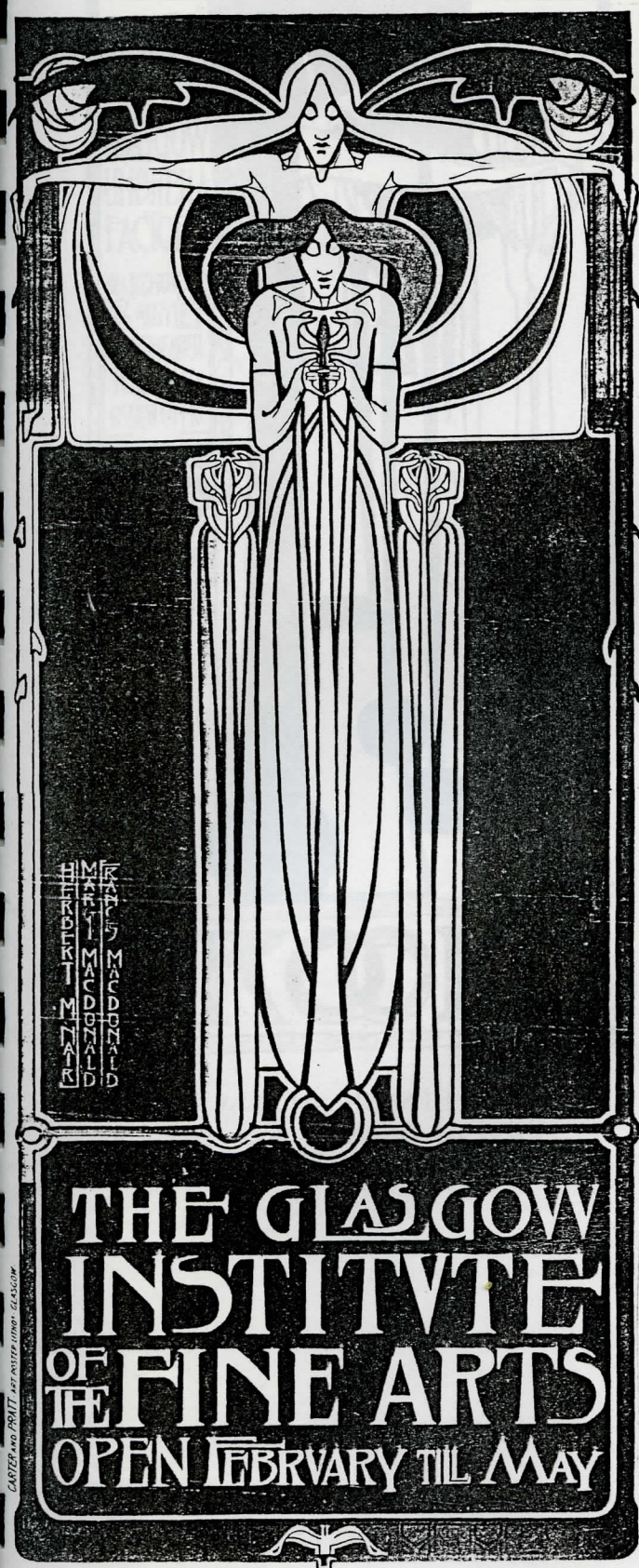
61. C.R.Mackintosh:  
Orvieto, detail 1891



GEORGE RAVENSCROFT  
DENNIS

62. Anning Bell:  
Bookplate as pub.  
The Studio 1893





64. Herbert MacNair & M. & M. Macdonald:  
The Glasgow Institute of  
Fine Arts, 1896

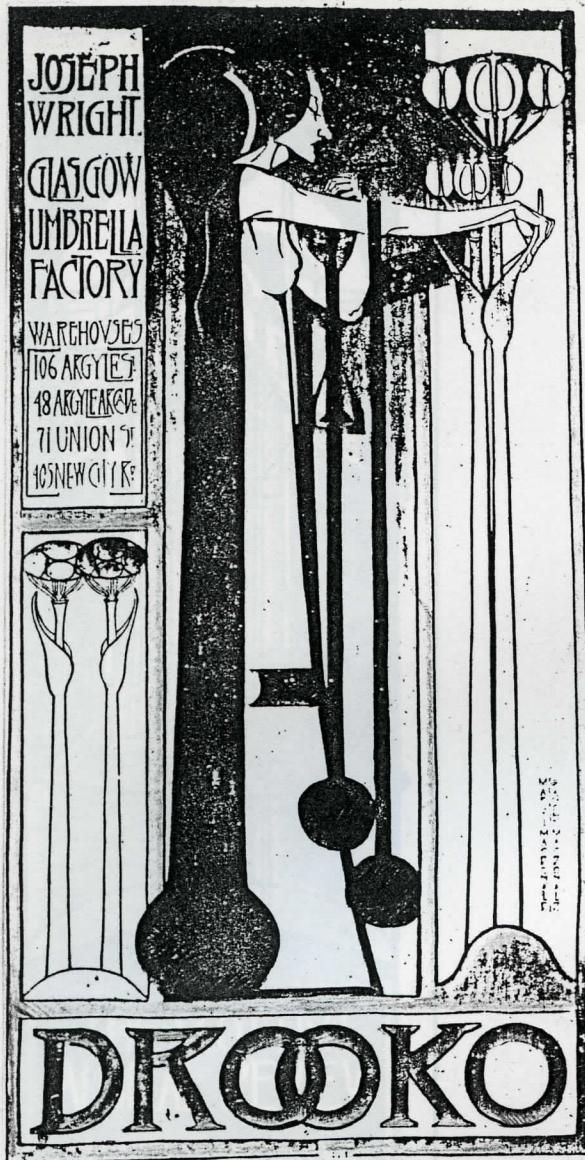


64. B. Macnair:  
The Tree of Knowledge  
1896

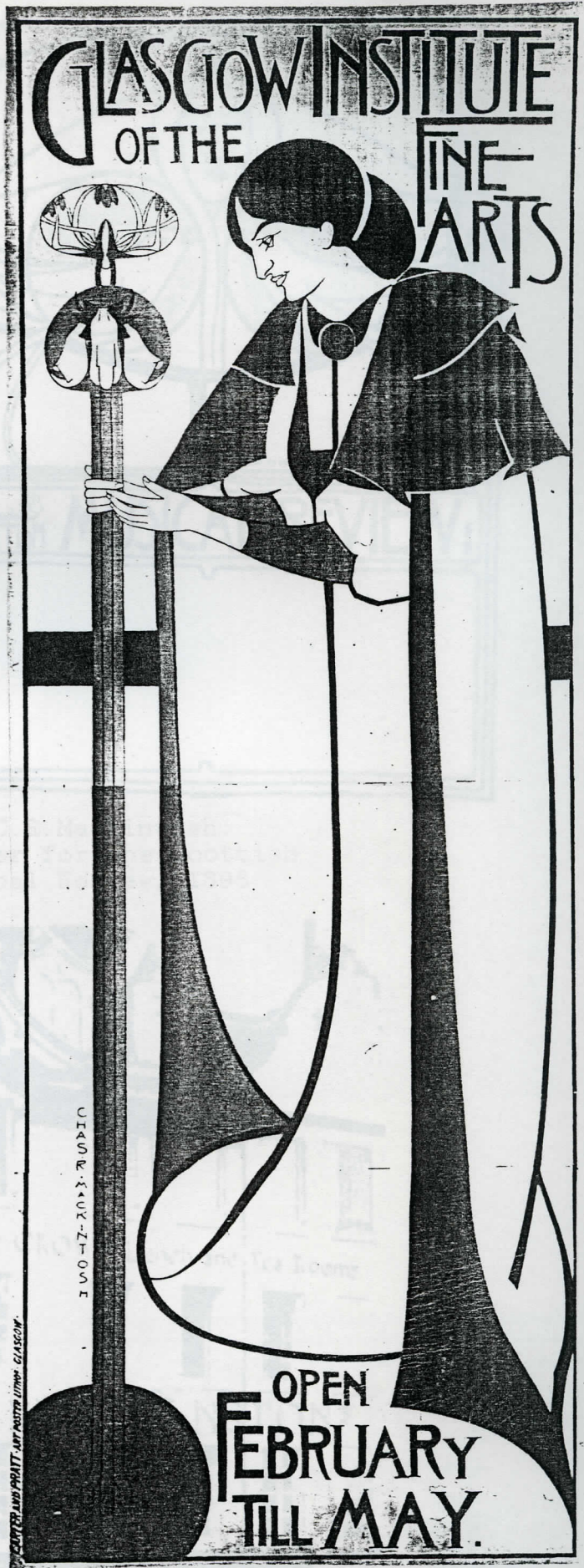


65. The Studio Magazine  
Front cover 1893



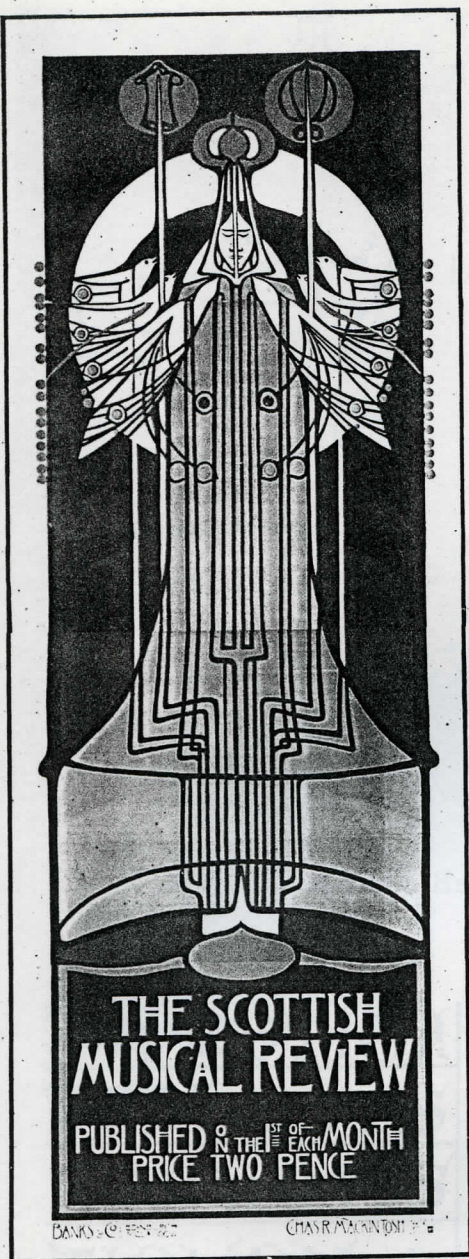


66. M. & F. Macdonald:  
Poster for Joseph Wright  
Drooko, 1898



67. C.R. Mackintosh:  
Poster for the Glasgow  
Institute of the Fine Arts 1895.





68. C.R. Mackintosh:  
Poster for The Scottish  
Musical Review, 1896

DIPLOMA OF HONOUR

70. C.R. Mackintosh:  
detail of Diploma, 1892  
<fig.26>

A

71. Ninth century capital.

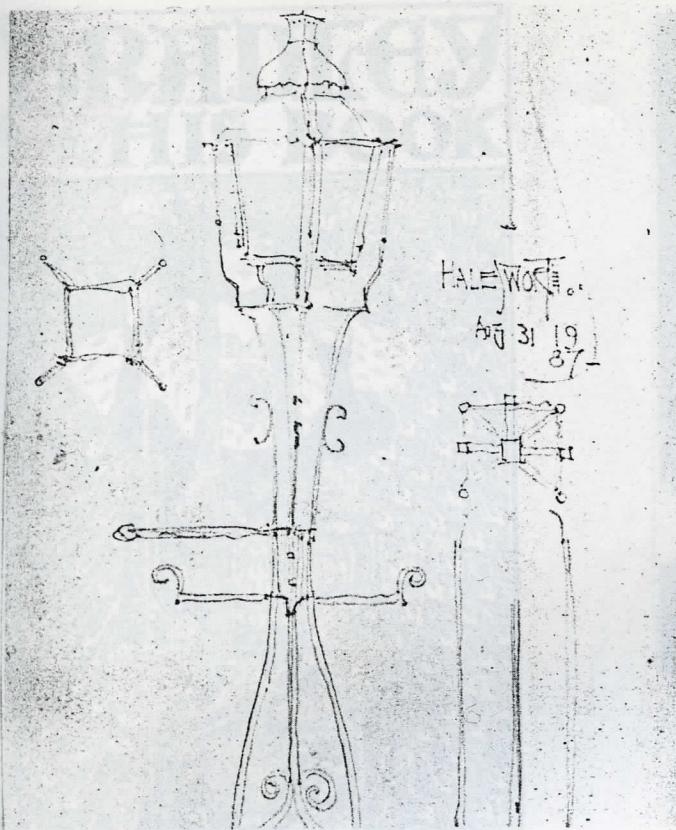


69. C.R. Mackintosh:  
Poster for the Scottish  
Musical Review, 1896

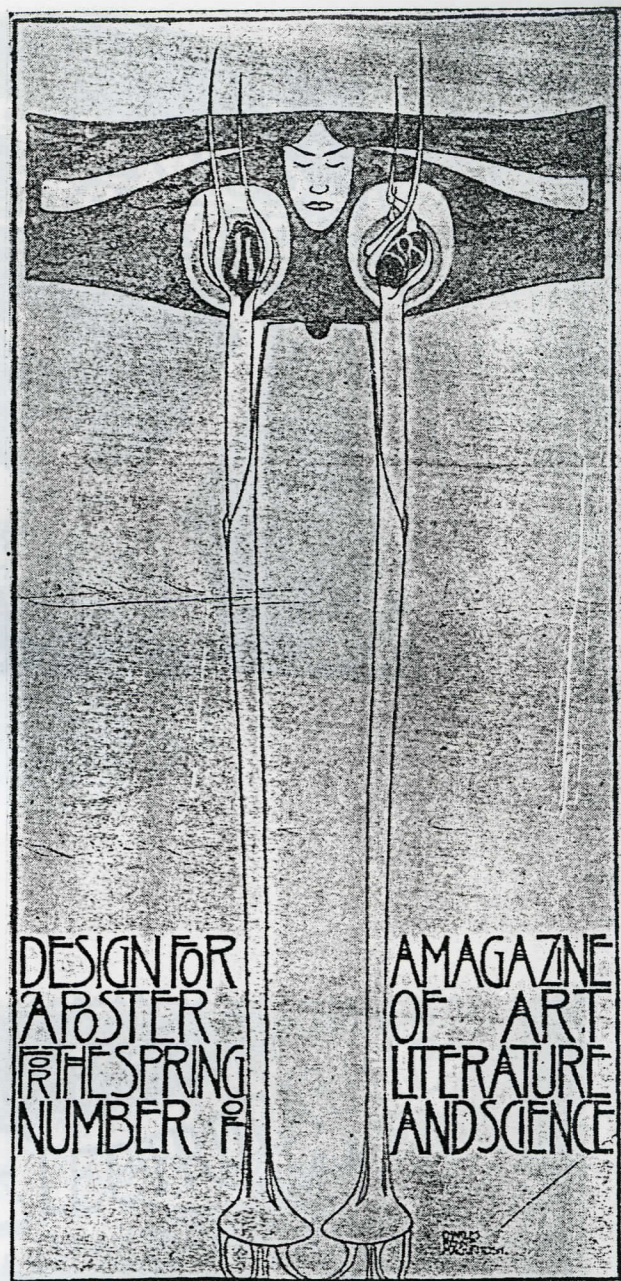


72. Frontage of Miss Cranston's  
Argyle Street Tearooms, 1896?





73. C.R. Mackintosh: Haleworth  
August, 1897



74. C.R. Mackintosh:  
Design for a poster, 1897

HVESTIGH  
 TAM:OIVTIS  
 SIME:QVES  
 TIOH:M:O  
 VAHTVM:H  
 OSTRE:OIN  
 TIS:IGHIO  
 VIVM:LVX  
 OIVINHA:OIG  
 NAT:H:OST  
 FORMATAO

75. Celtic scribe

LUNDBORG'S  
 PERFUMES

76. Louis Rhead: Inscription from poster for  
luneburg's perfumes, 1893







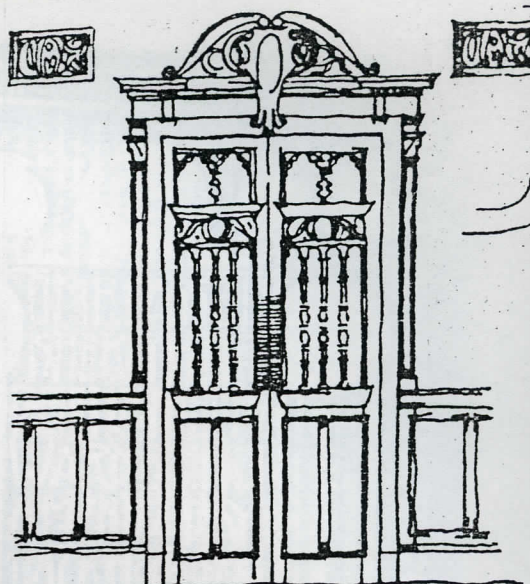
ILLUSTRATED BY JESSIE M. KING  
 GEORGE ROYLEDGE AND SONS LTD  
 LONDON: BROADWAY HOUSE, LUDGATE HILL E.C.



81. Jessie M. King  
 Comvs a Maske, 1906.



82. Jessie M. King:  
 c.1900 Thomas Annan.

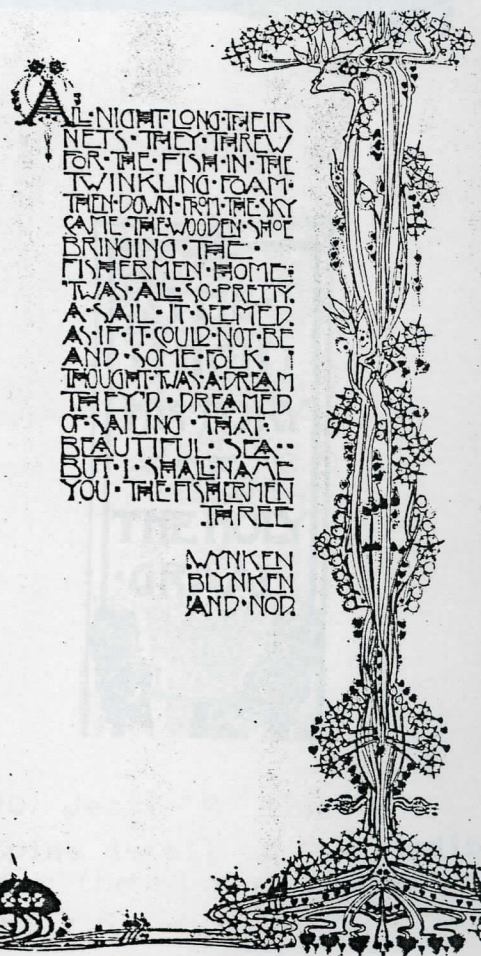


A DOOR IN THE HALL.

83. C.R. Mackintosh.  
 detail from <fig.25>.

WALKING WITH GOD IN EVRY THING OF LIFE  
 IN CHRIST DIED AND ENDIT ALL MY STRIFE  
 FOR MY SALES CHRIST HEIR DID DWEL BY GRACE  
 NOW DWEL IS MY SALES IN GLORIE THIS SEACE  
 THAIR FOR MY BODIE SA ENOFTIR REMANE  
 BOT TO FVL GLORIE SA SVIRERY SEAGAIN  
 MARIOVNE MYRE GOOD WIFE OF  
 CYLLINDACH DEPARTED THIS YEARE  
 ANNO 1612

84. Seventeenth century tombstone inscription.



85.  
 Jessie M. King: Detail from  
 Wynken, Blynken and Nod 1898



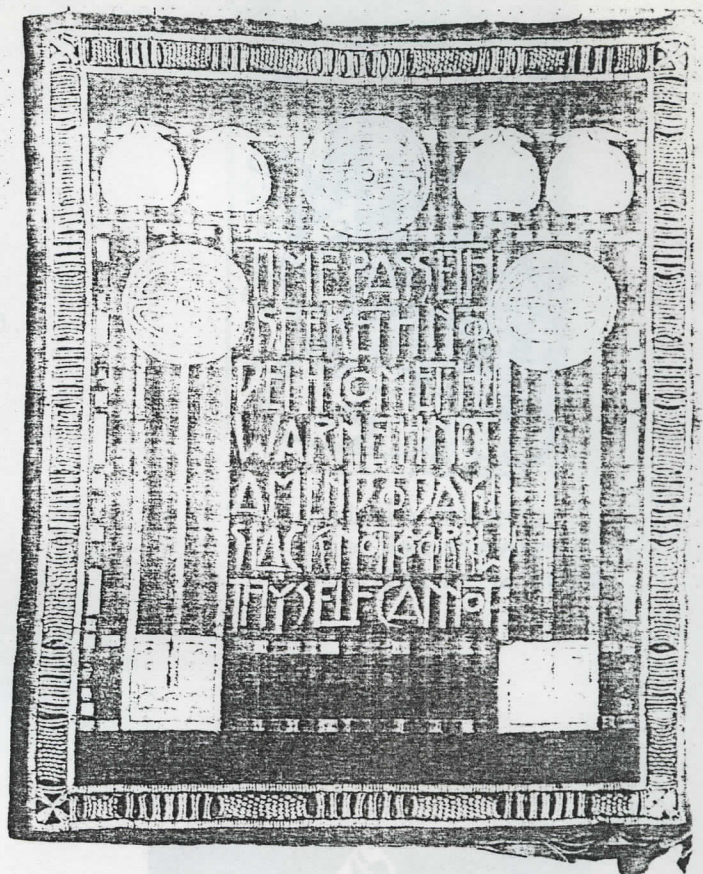


MISS CRANSTON HAS BY ARRANGEMENT WITH THE POST OFFICE AND NATIONAL TELEPHONE COMPANIES INTRODUCED A SERVICE OF 3 TELEPHONES INTO HER DIFFERENT ROOMS FOR THE USE AND CONVENIENCE OF HER CUSTOMERS

FOR THIS SERVICE THE COMPANIES CHARGE IS ONE PENNY PER MESSAGE TO BE PLACED IN BOX BESIDE EITHER INSTRUMENT

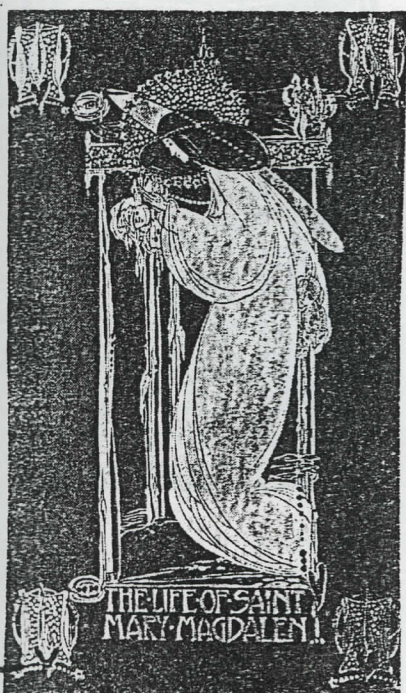


MISS CRANSTON'S  
LUNCH AND  
TEA ROOMS

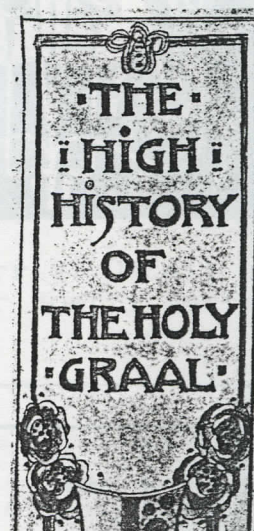


Jessie M. King: Advertisement for Miss Cranston's lunch and tearooms.

87. Jessie Newbery: cushion cover



89. J.M. King:  
Newbery design for  
a pulpit fall 1900.



90. Jessie M. King:  
Spine detail of the binding  
for the history of the  
Holy Graal.

J.M. King: Vellucent binding for:  
The life of St Mary Magdalen 1902.

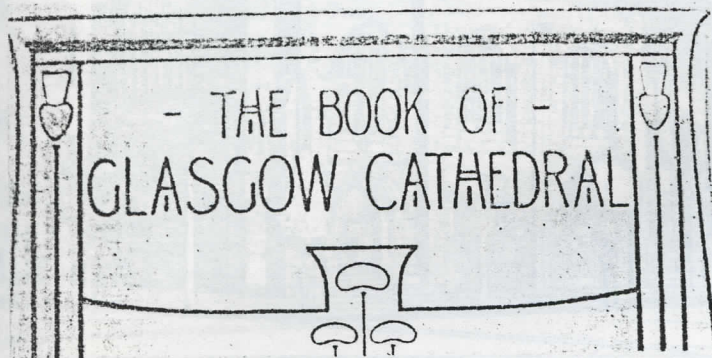




91. Talwin Morris: Titlepage for the History of the Scottish People. 1893.



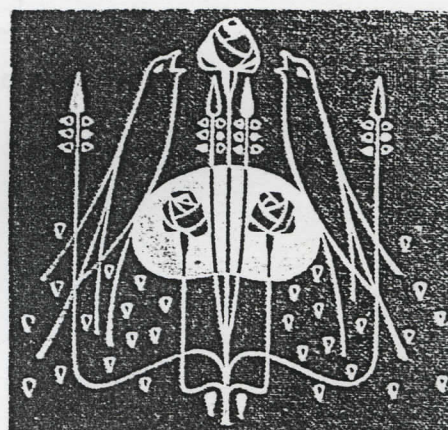
94. Talwin Morris: The Ravensworth Scholarship 1894.



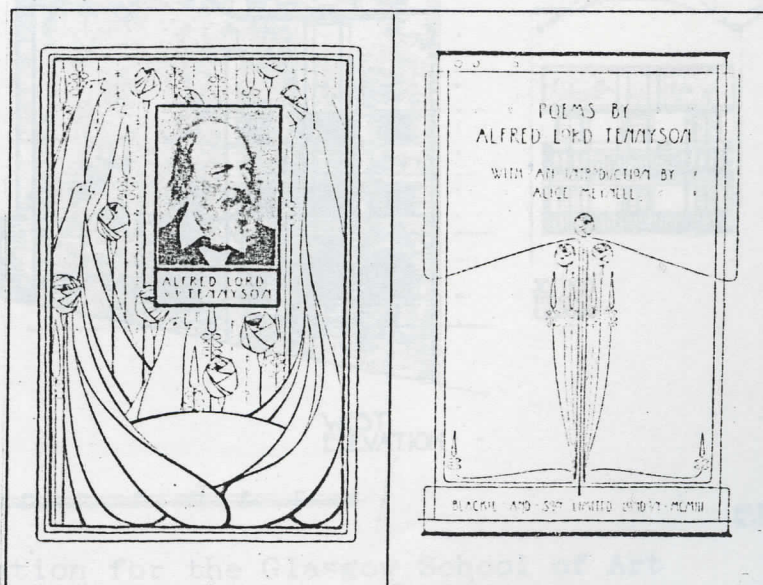
92. Talwin Morris: The Book of Glasgow Cathedral. 1893.



93. Talwin Morris: Her Friend and Mine. 1898.



95. Talwin Morris: Detail of the Red Letter Poetry Series.

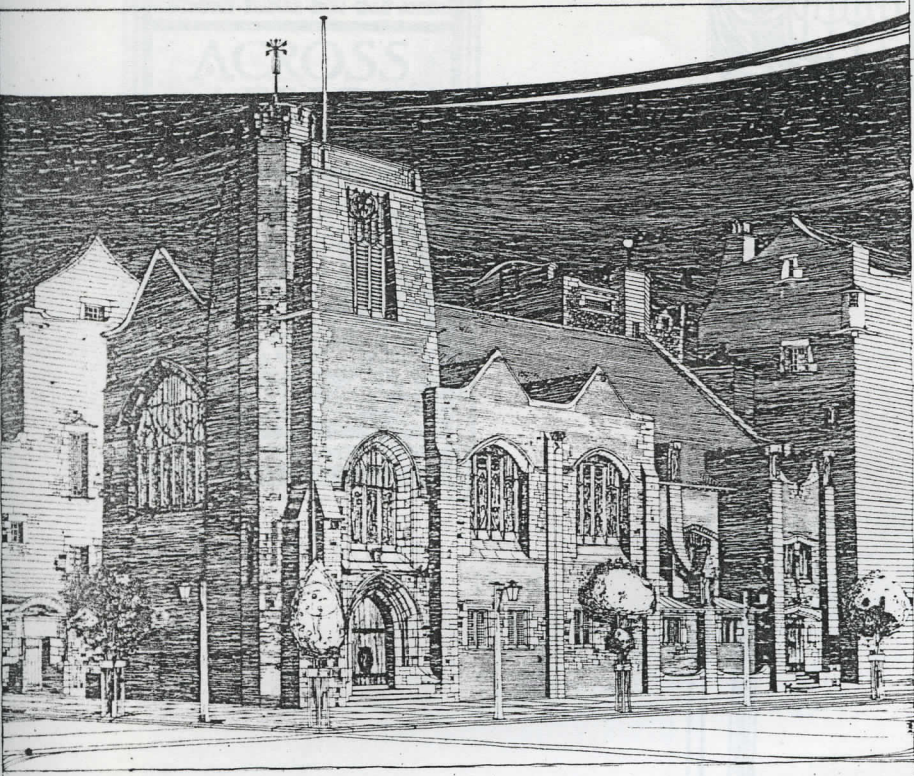


96. Talwin Morris: The page for poems



NOW QUEEN'S CROSS CHURCH

CHARLES R. MACKINTOSH F.R.S.E.



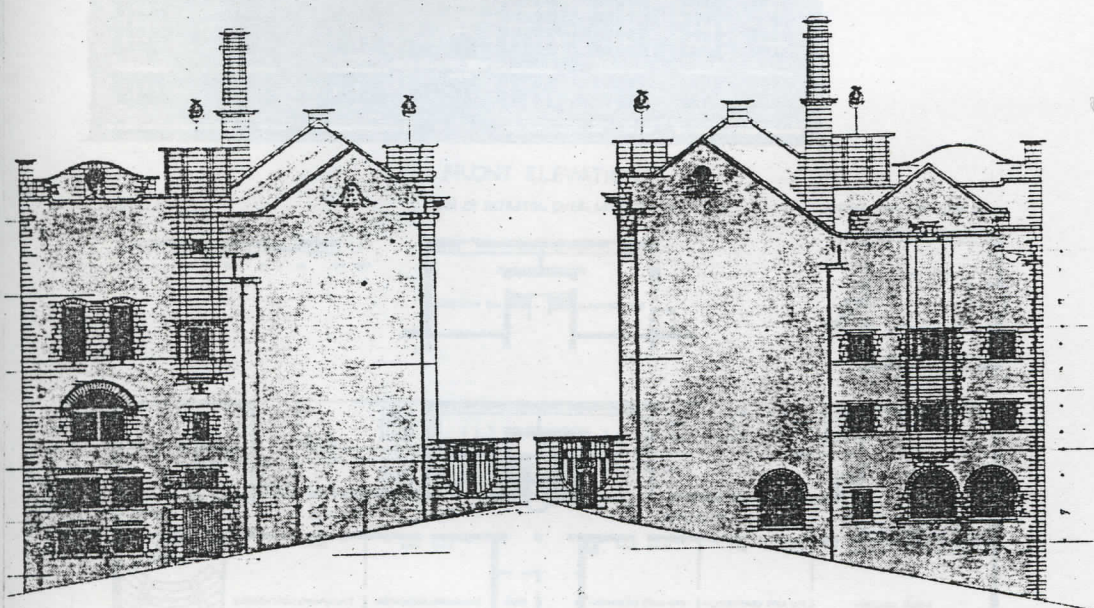
ST MATTHEWS CHURCH GLASGOW

JOHN H. MACKINTOSH ARCHITECT  
40 BATH STREET GLASGOW

97. C.R. Mackintosh: Elevation, for St Matthew's Church, Glasgow. 1896-97 (now Queen's Cross).

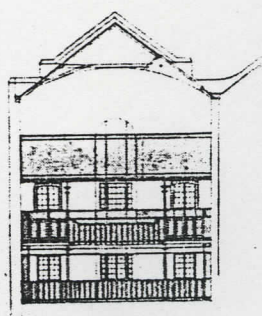
THE GLASGOW SCHOOL OF ART  
PLANS OF NEW SCHOOL

Nº6



EAST  
ELEVATION

WEST  
ELEVATION

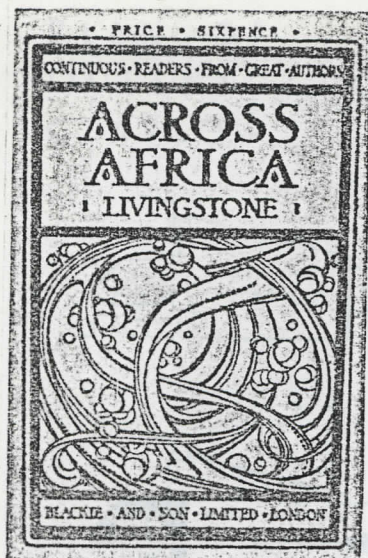


SECTION  
THROUGH  
LIBRARY

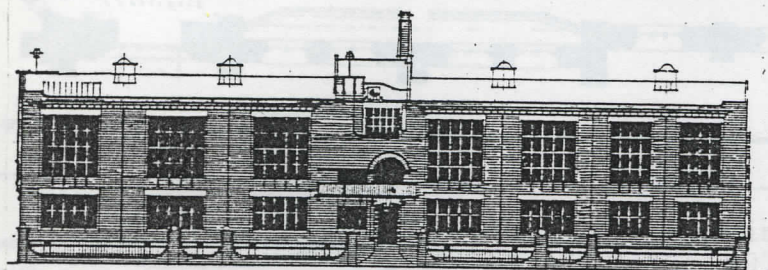
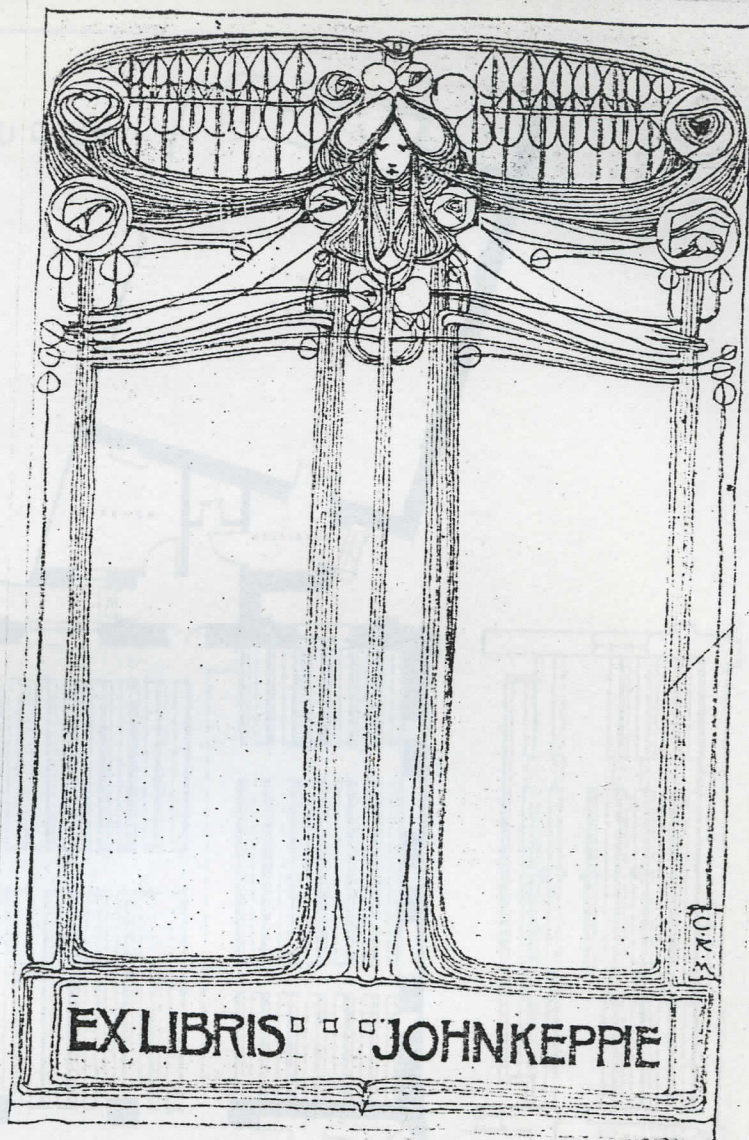
40 BATH STREET  
GLASGOW, MARCH 1897

98. C.R. Mackintosh :side elevation for the Glasgow School of Art 1897





99. Talwin Morris:  
Across Africa 1906.



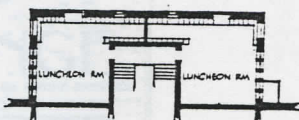
100. C.R. Mackintosh:  
Ex Libris, John Keppie  
© 1896.

• SCALE •

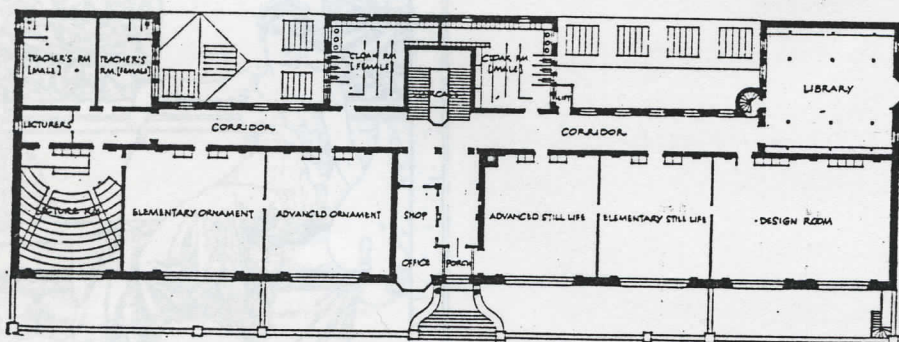
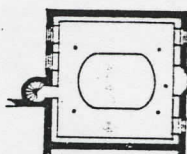


FRONT ELEVATION •

PLAN OF ENTRESOL OVER LAVATORIES •



UPPER PART OF LIBRARY •

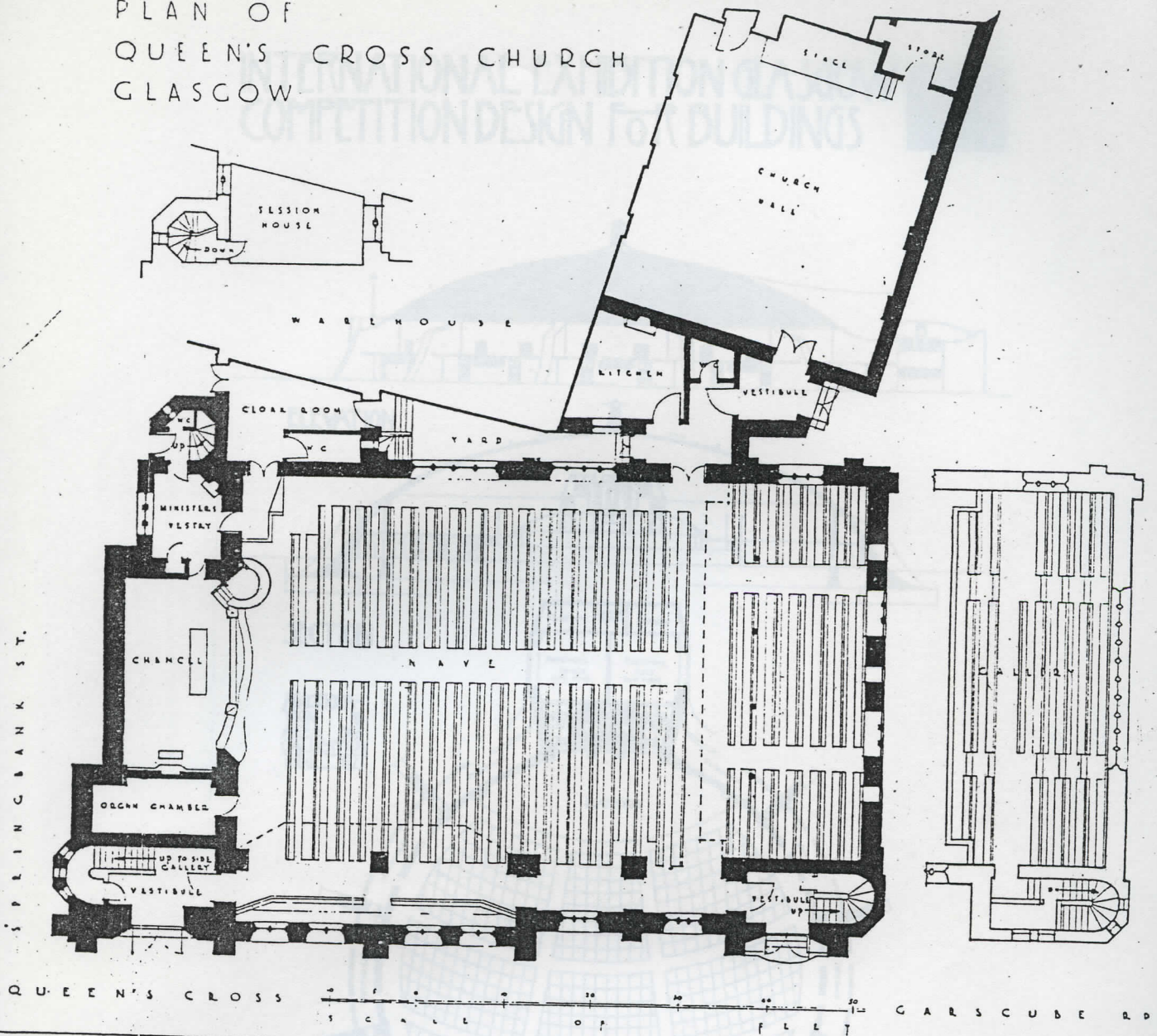


• GROUND FLOOR PLAN

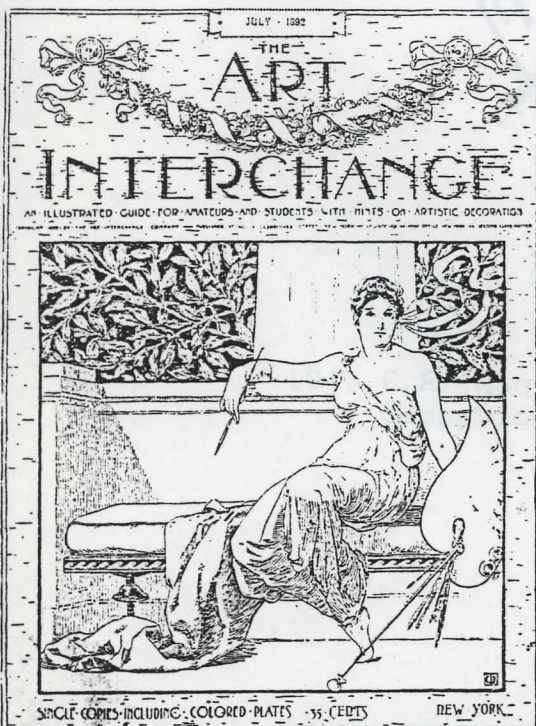
101. C.R. Mackintosh: Front elevation and plan  
for the Glasgow School of Art. 1896.



# PLAN OF QUEEN'S CROSS CHURCH GLASGOW



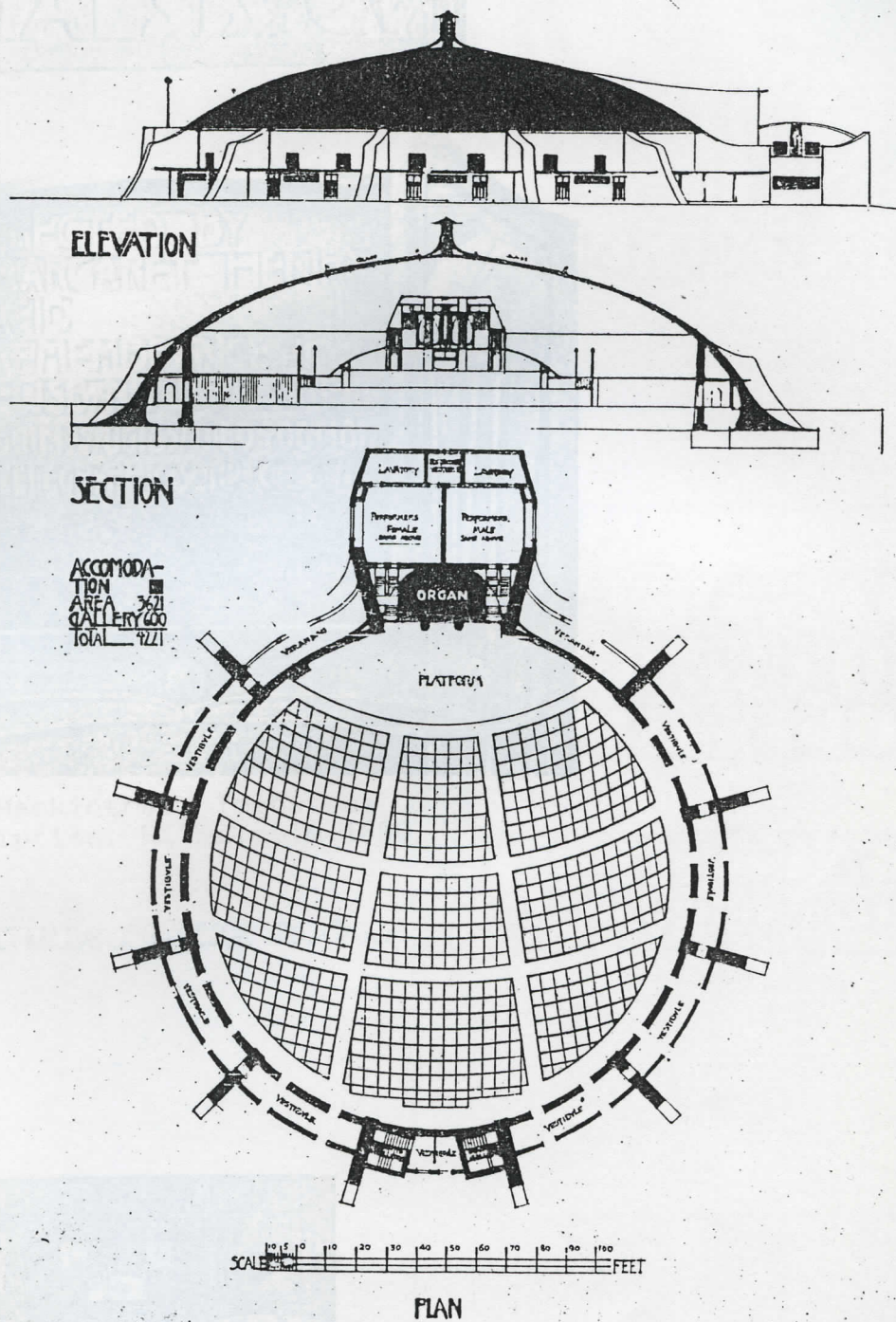
102. C.R. Mackintosh: Plans for the Queen's Cross Church 1897.



103. The Art Interchange cover 1892.  
Published in the studio 1893.



# INTERNATIONAL EXHIBITION GLASGOW 1901 COMPETITION DESIGN FOR BUILDINGS



104. C.R. Mackintosh: Design for International Competition for Buildings in 1901.



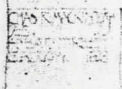
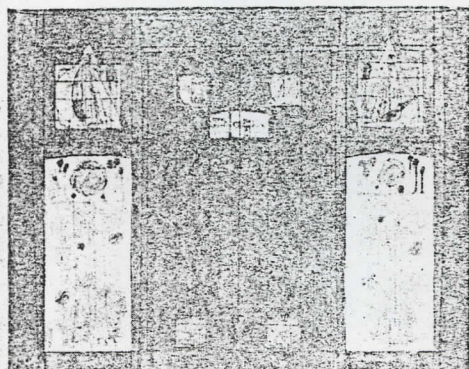


105. Primitive lettering on 17th century tombstone.



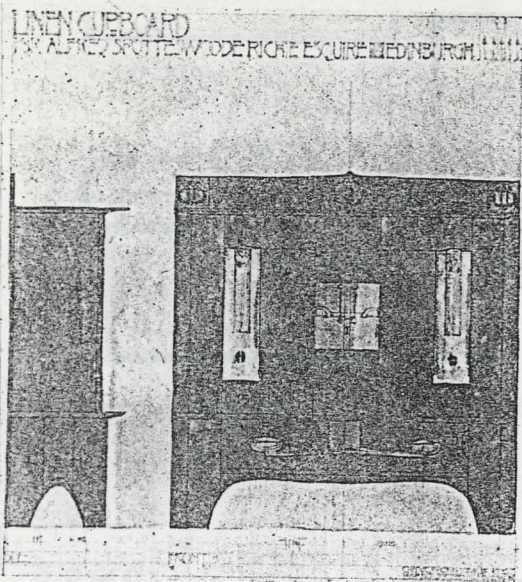
106. C.R. Mackintosh: Tombstone inscription, Kilmalcolm 1898.

SKETCH FOR CABINET ALEX H SEGGIE ESQ EDINBURGH



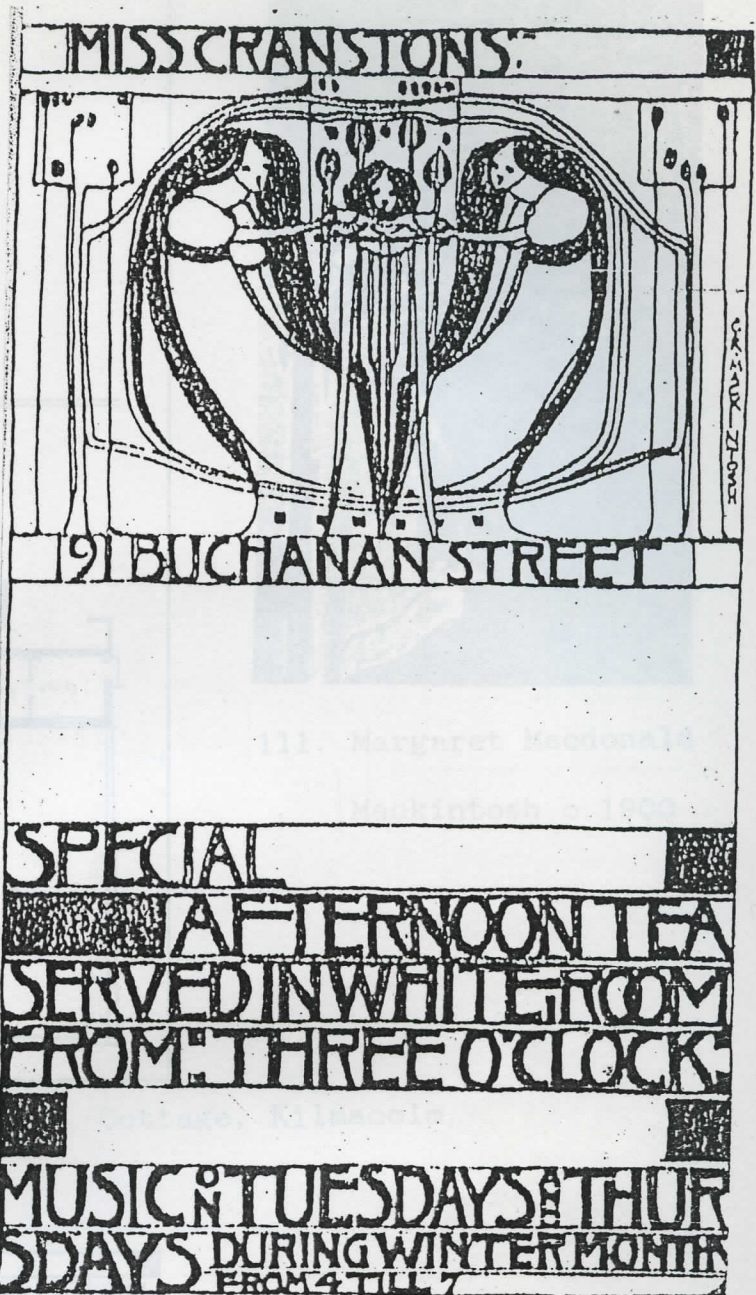
107. C.R. Mackintosh: Design for a cabinet for Alex H Seggie Esq. Edinburgh 1898.



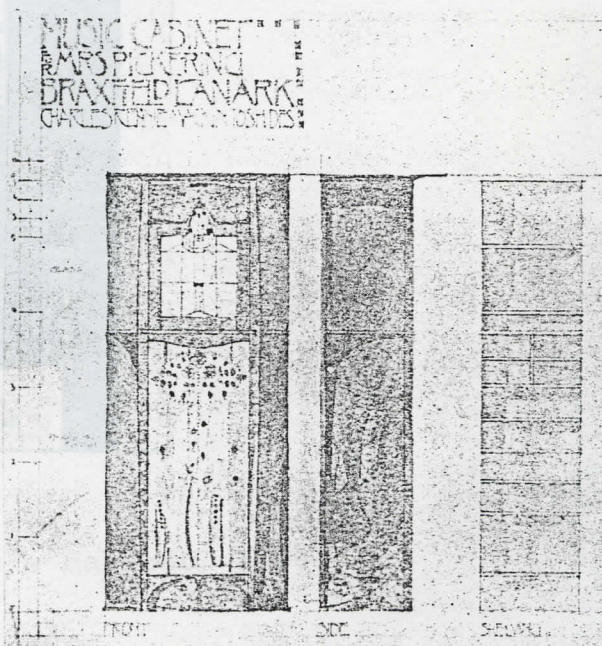


108. C.R. Mackintosh:

Design for linen cupboard  
for Alfred Spotteswoode, 1898.

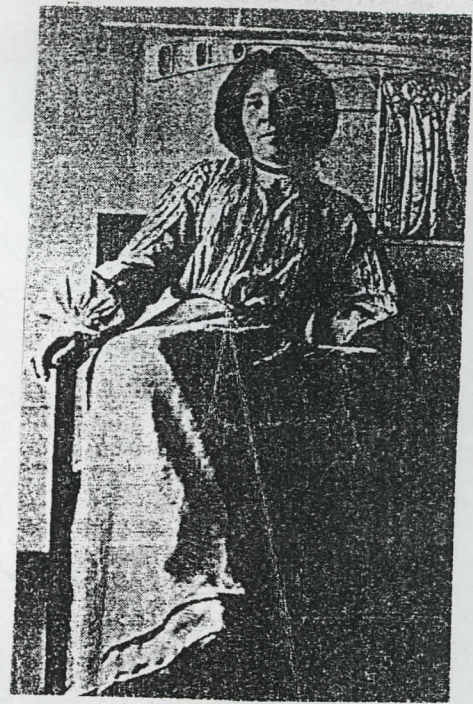
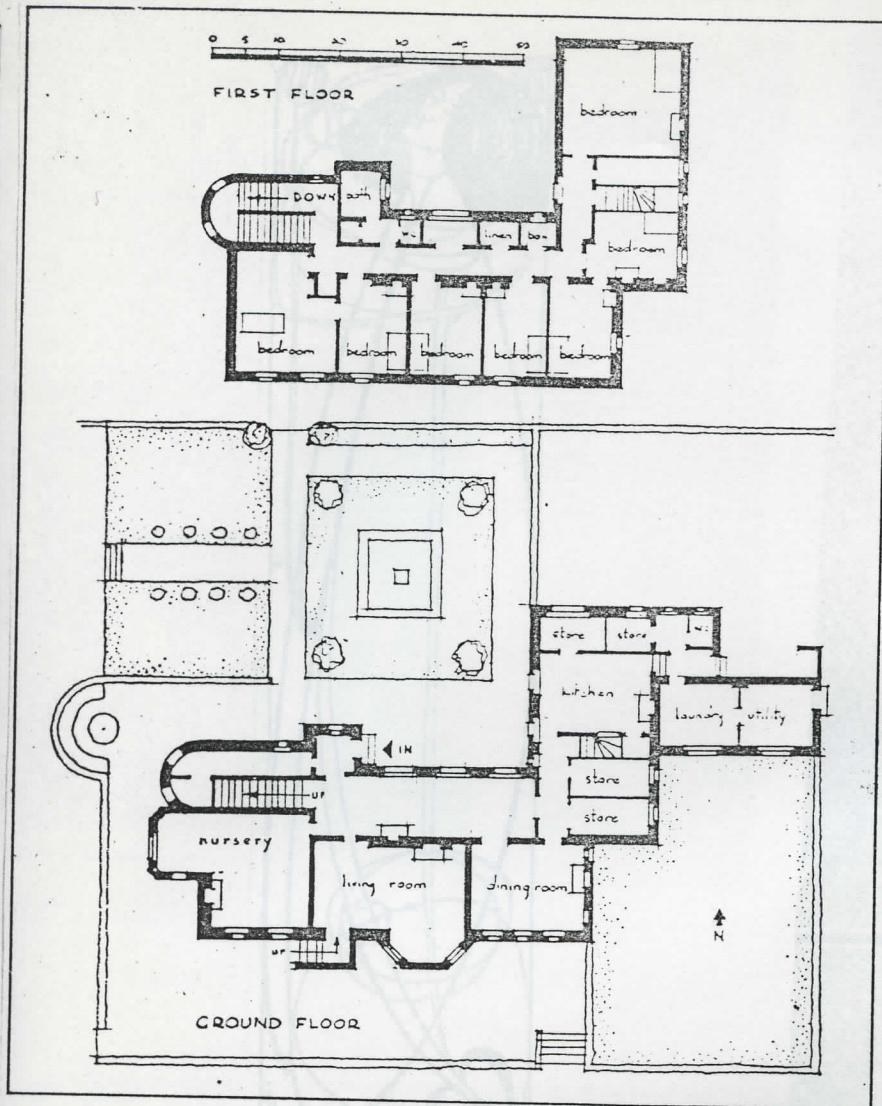


109. C.R. Mackintosh: Poster for Miss Cranston's  
Buchanan Street Tearooms, 1898.



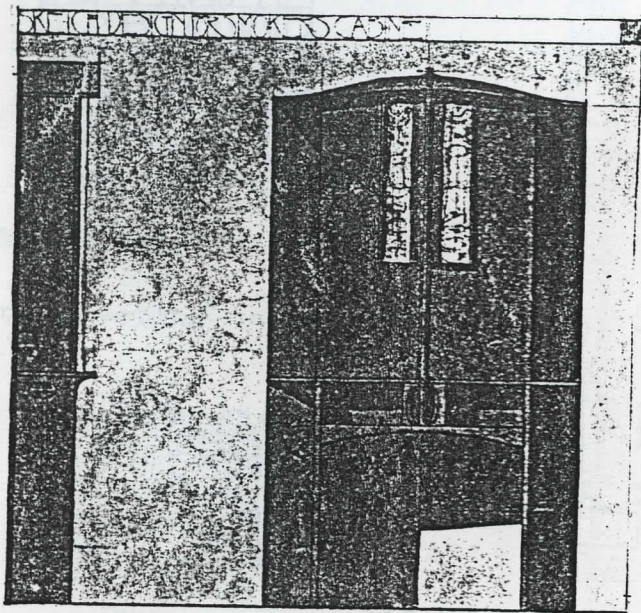
110. C.R. Mackintosh: Design for music cabinet  
for Alfred Spotteswoode, 1898.





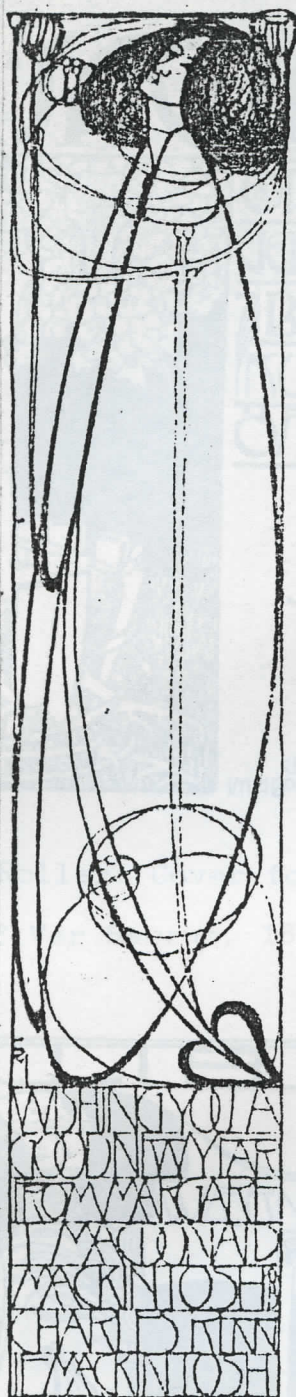
111. Margaret Macdonald  
Mackintosh c.1900

112. C.R. Mackintosh: Plans for Windyhill Cottage, Kilmacolm, 1899.



113. C.R. Mackintosh:  
Design for a smoker's cabinet, 1899.

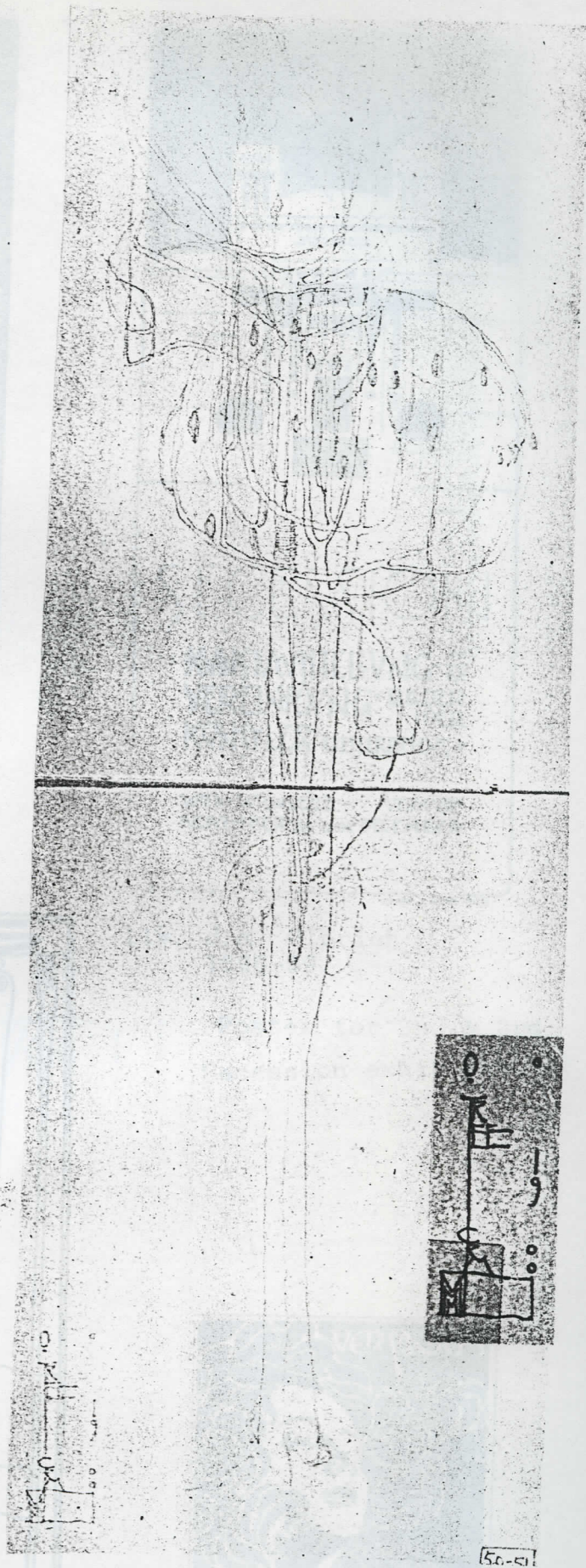




114. M. & C.R. Mackintosh:  
Bookplate greeting card, 1900.



115. C.R. Mackintosh: Cintra, June 1908.



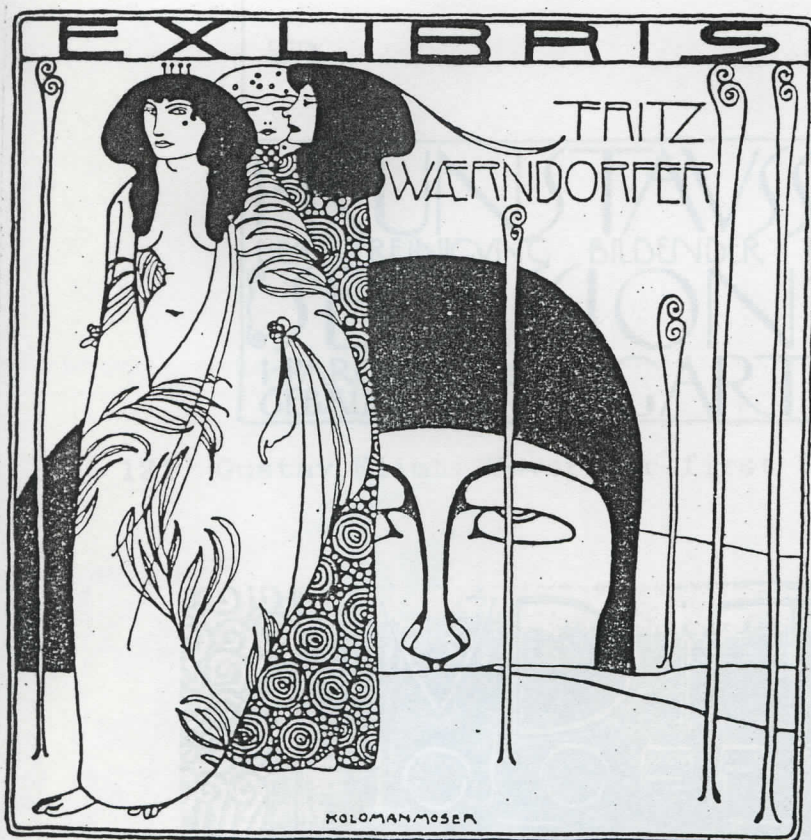
116. C.R. Mackintosh: Sketch of a tree, 1900.

120. Alfred Roller:  
Cover for Ver Sacrum, 1899

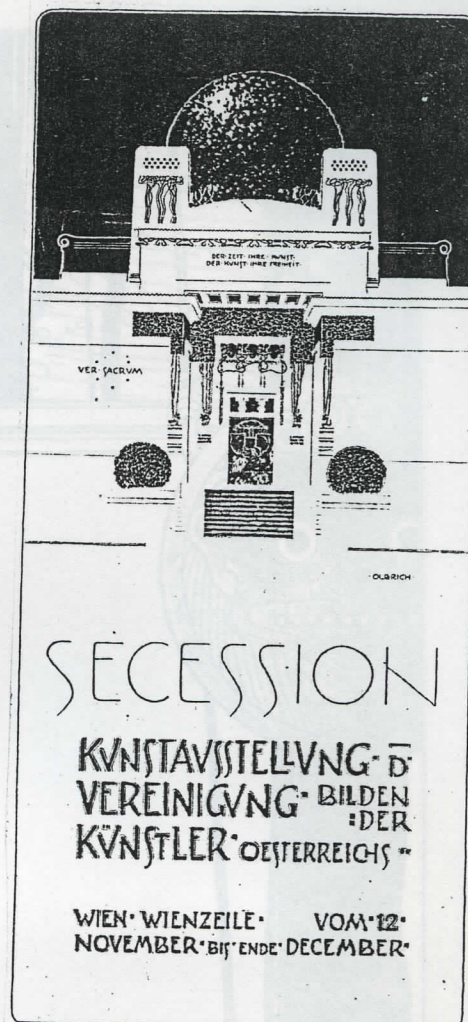




117. Alfred Roller: Cover for the first issue of Ver Sacrum, 1898.



118. Koloman Moser, Bookplate. Date unknown.



119. J.M. Olbrich: 1898-99.

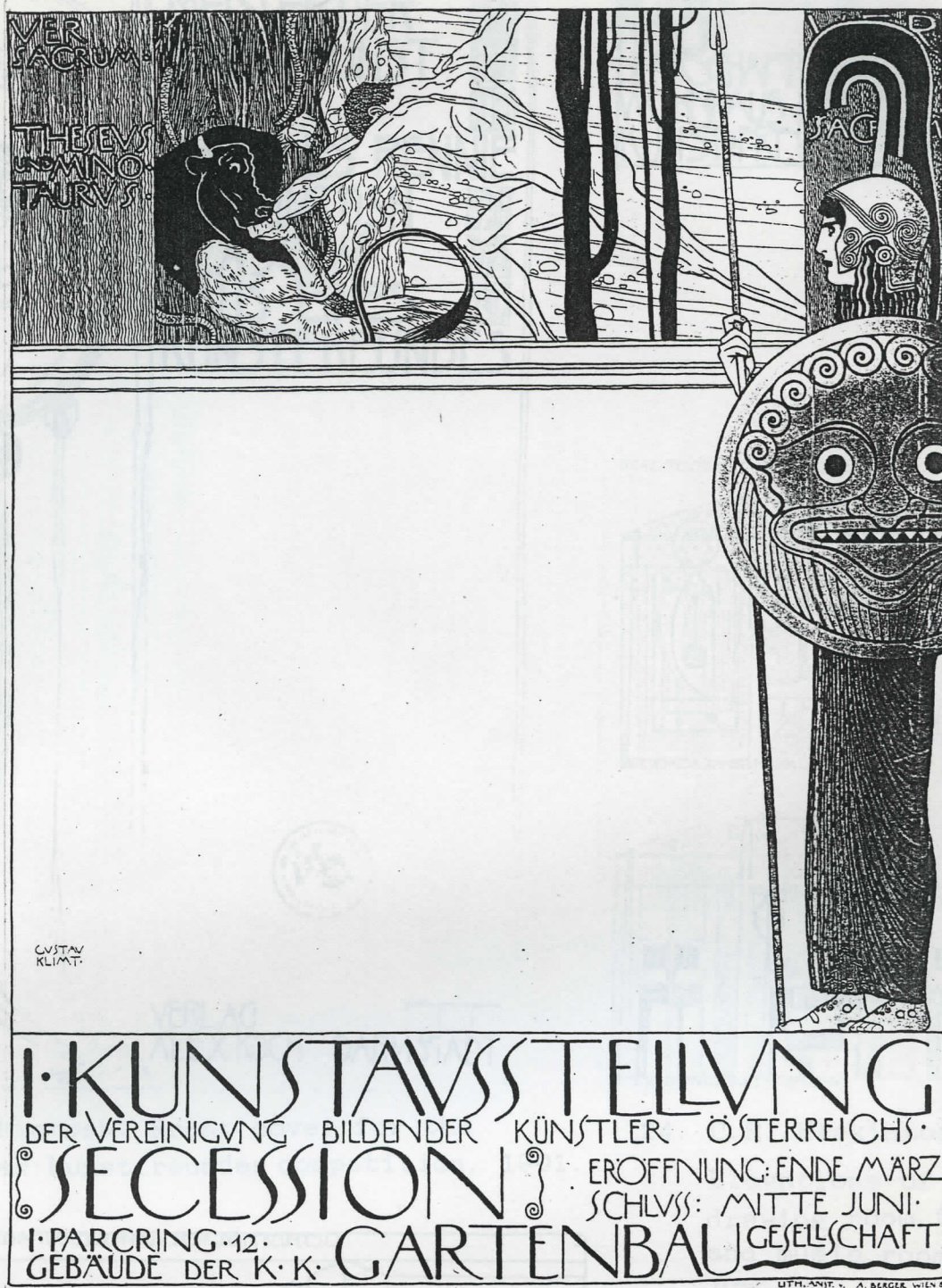
Poster for 2nd & 3rd Secession exhibitions



120. Alfred Roller:

Cover for Ver Sacrum. 1899



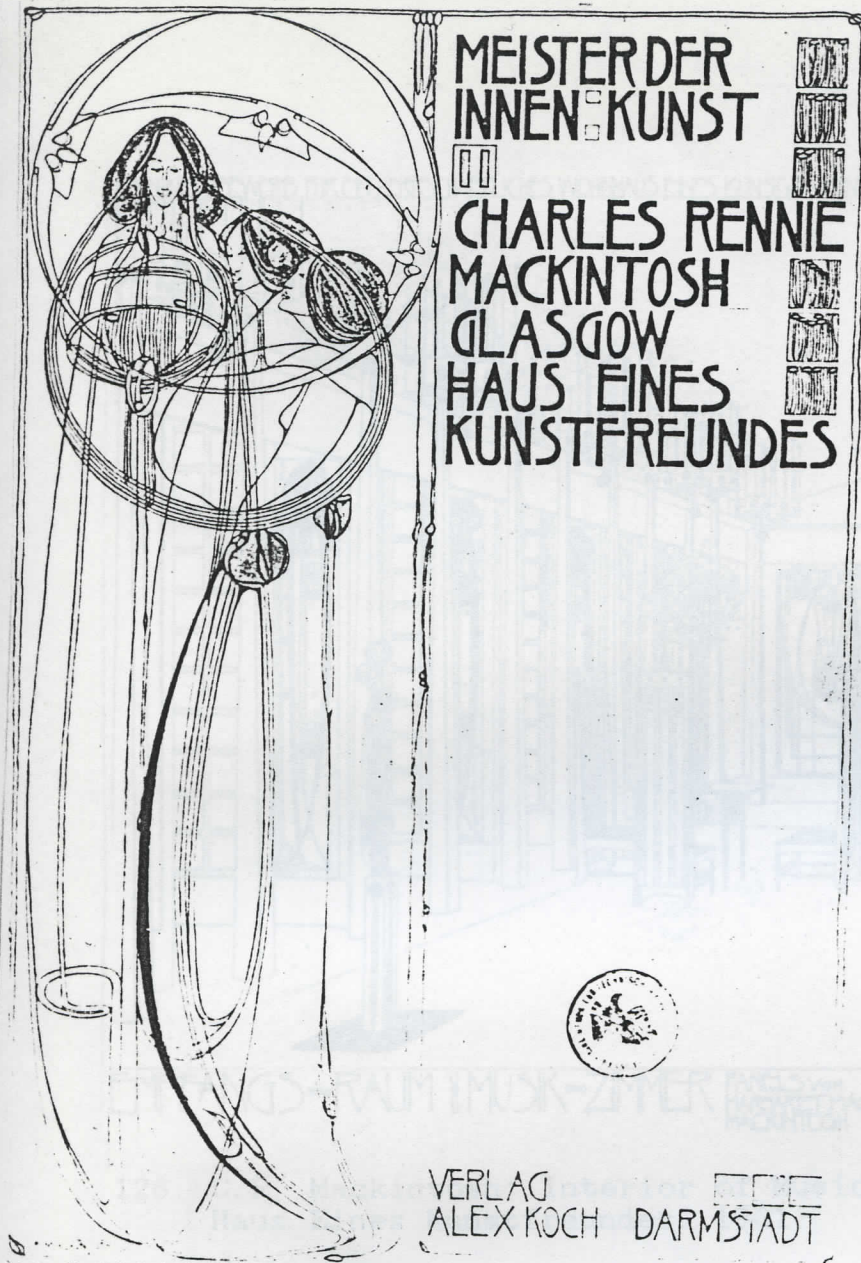


121. Gustav Klimt: Cover for first Secession exhibition, 1898.

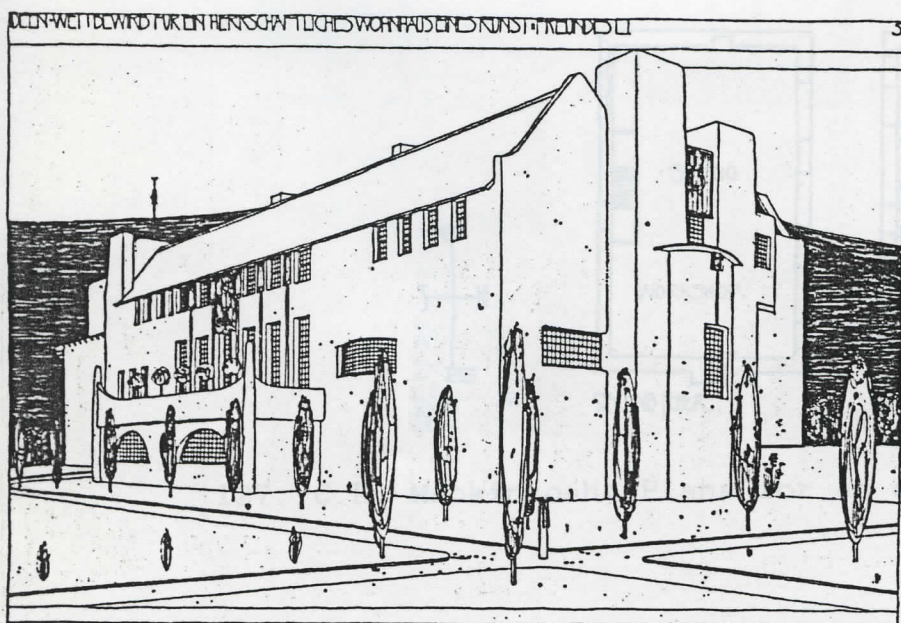


122. Gustav Klimt: Detail of frame for Judith Holofernes.



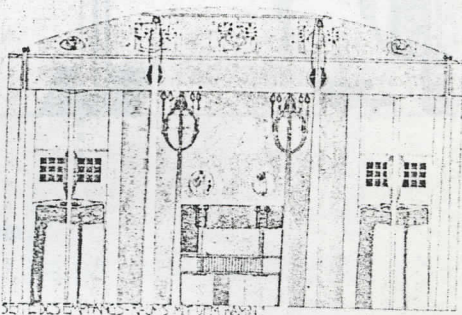
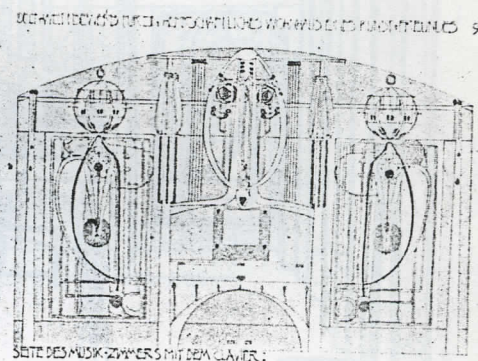


123. C.R. Mackintosh: Front cover for the Haus eines Kunstfreundes competition, 1901.



125. C.R. Mackintosh: South Elevation of Haus eines Kunstfreundes 1901

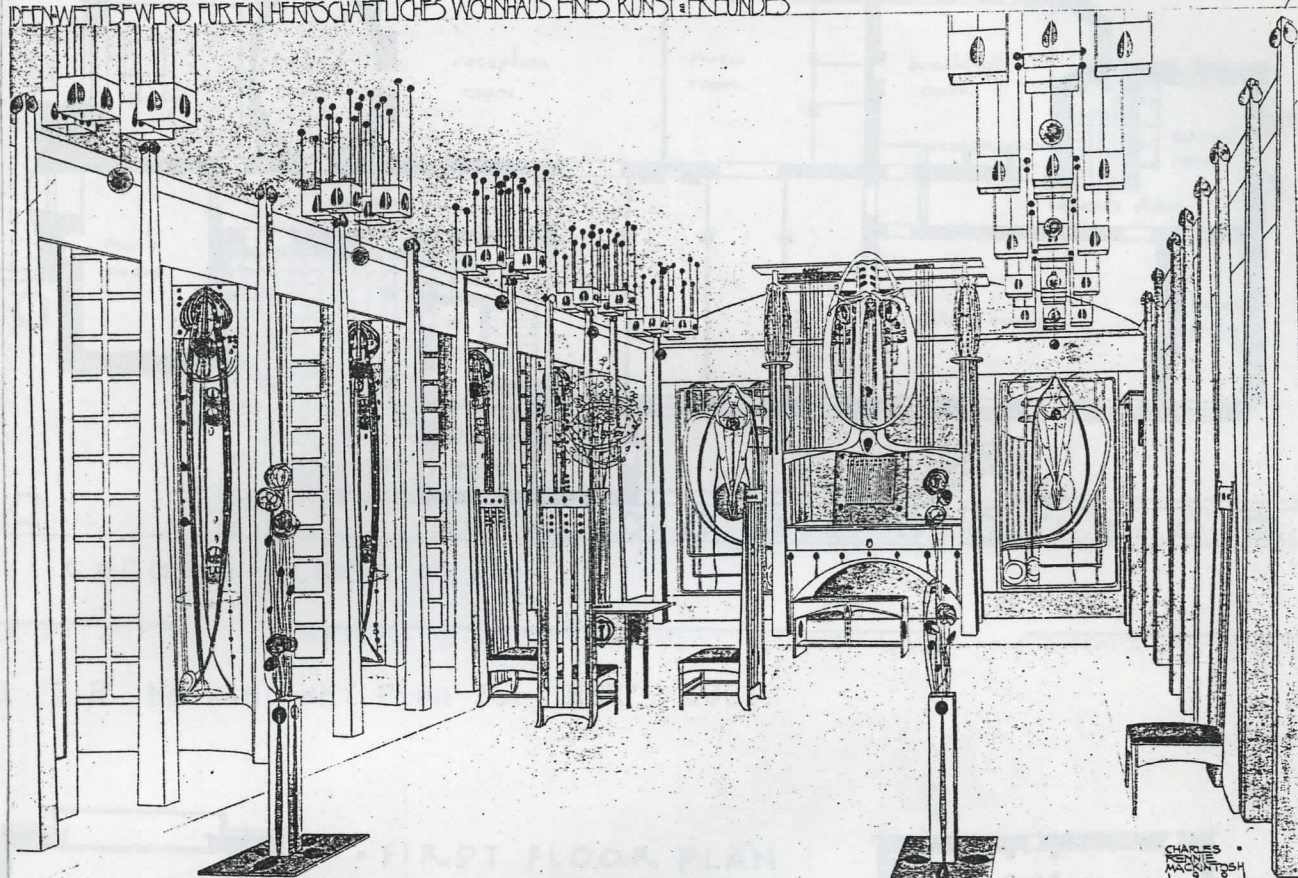
DEIN-WETTBEWERB  
FÜR EIN  
HERRSCHAFTLICHES  
WOHNHAUS EINES  
KUNSTFREUNDES



124. C.R. Mackintosh:  
Elevations of the  
drawing room fireplace  
and music room piano.  
HEK 1901.

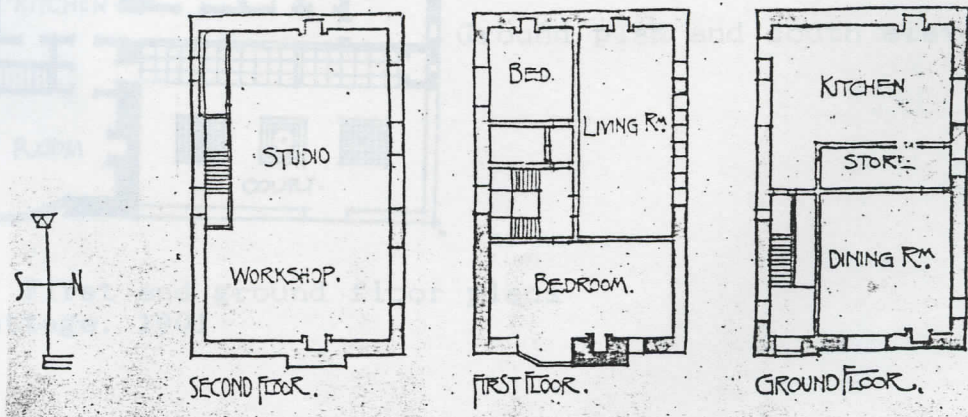


WETTBEWERB FÜR EIN HERRSCHFTLICHES WOHNHAUS EINES KUNSTFREUNDES



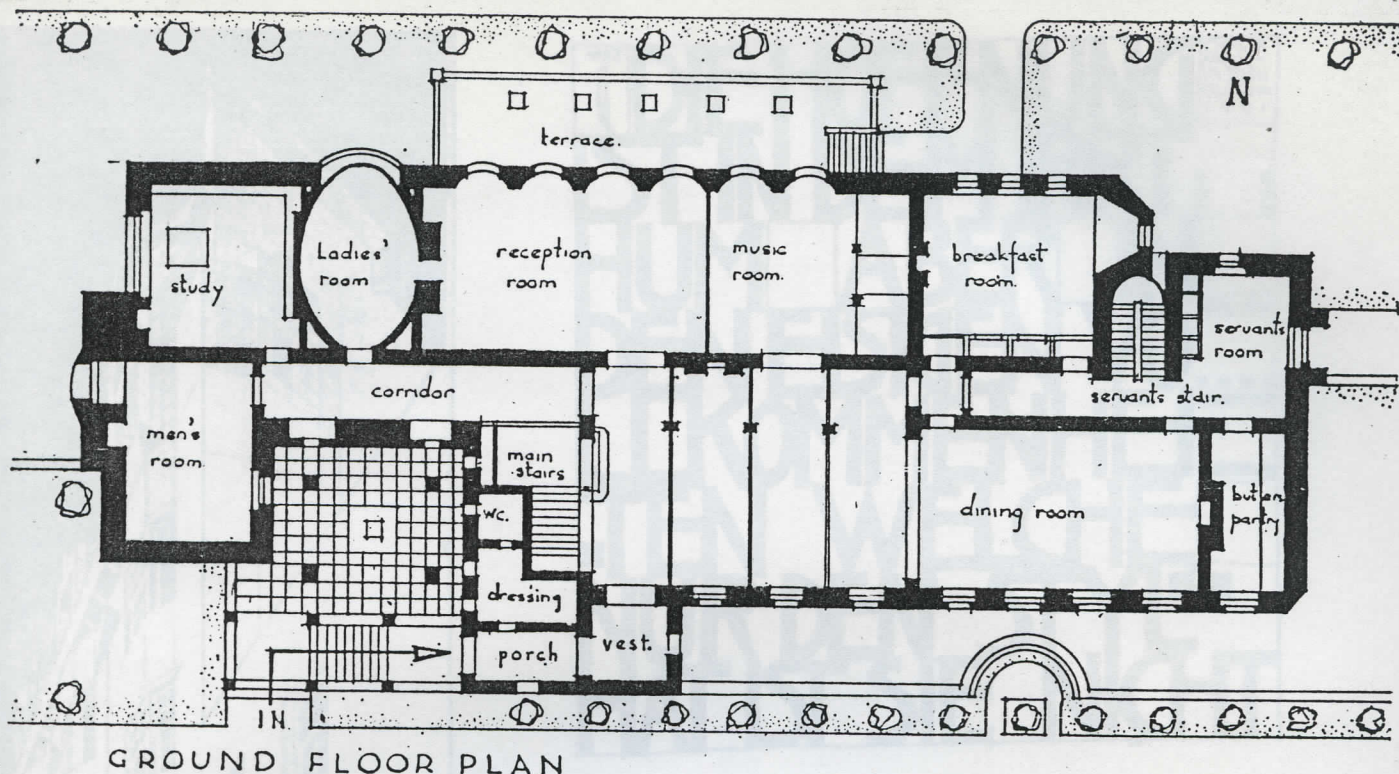
EMPFANGS-RAUM & MUSIK-ZIMMER PANELS VON MARGARET MACDONALD MACKINTOSH

126. C.R. Mackintosh: Interior of Music Room. Haus Eines Kunstfreundes. 1901.

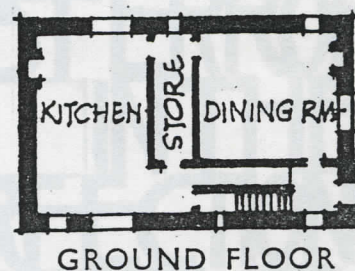
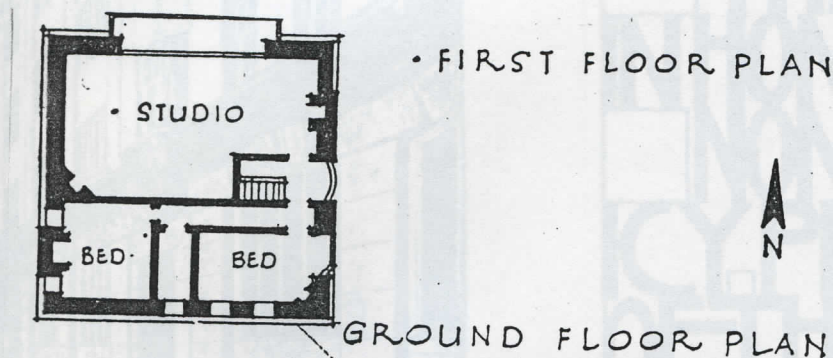


127. C.R. Mackintosh: Plans for an artist's country cottage.



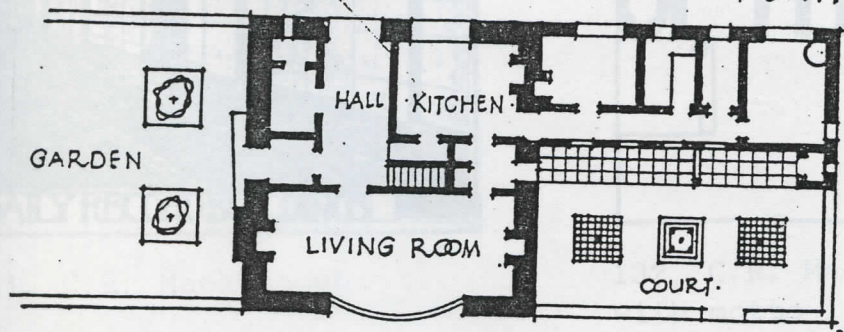


128. C.R. Mackintosh: Plan for 'HEK', 1901.



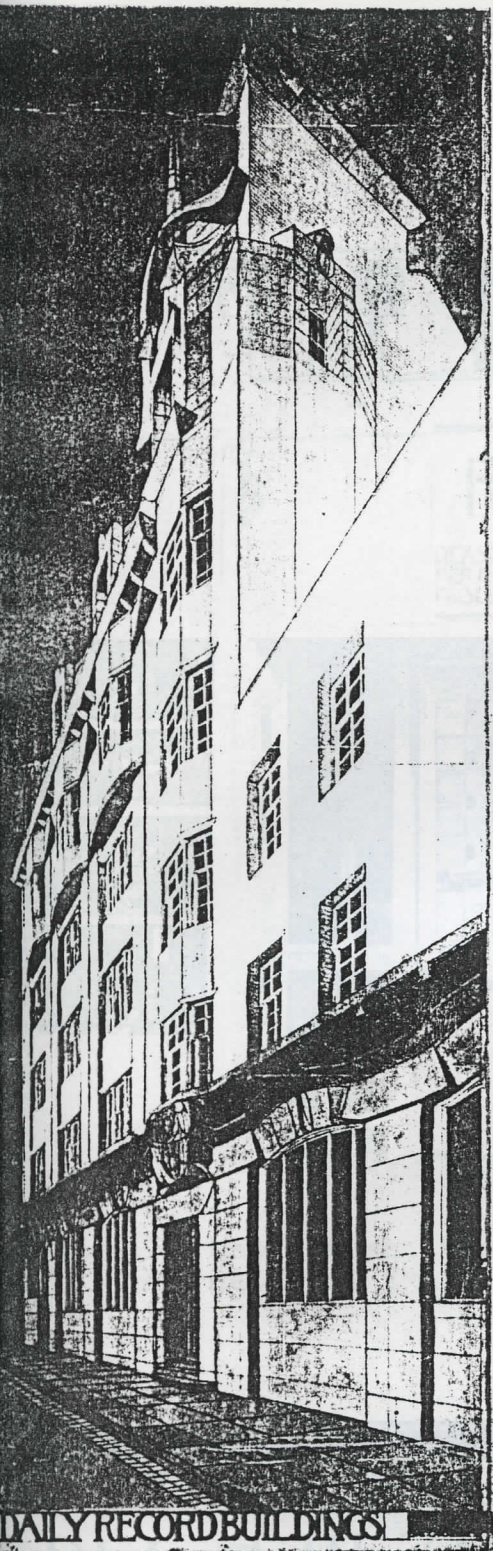
130. C.R. Mackintosh:  
Design for a town house  
for an artist. 1901.

Ground plan and south elevation.



129. C.R. Mackintosh: First and ground floor plans  
for a country cottage. 1901





131. C.R. Mackintosh:  
Daily Record Buildings. 1901.

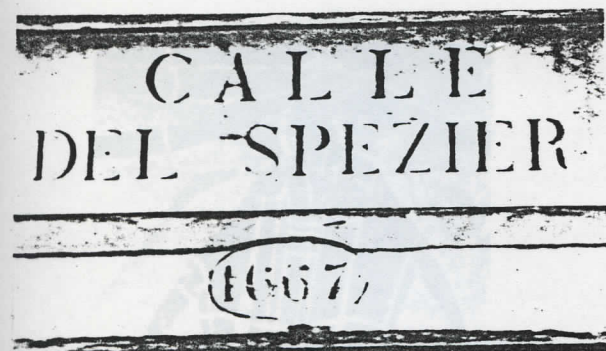


132. C.R. Mackintosh: Two inscription panels with motto : There is hope in honest error... English and German, 1901.

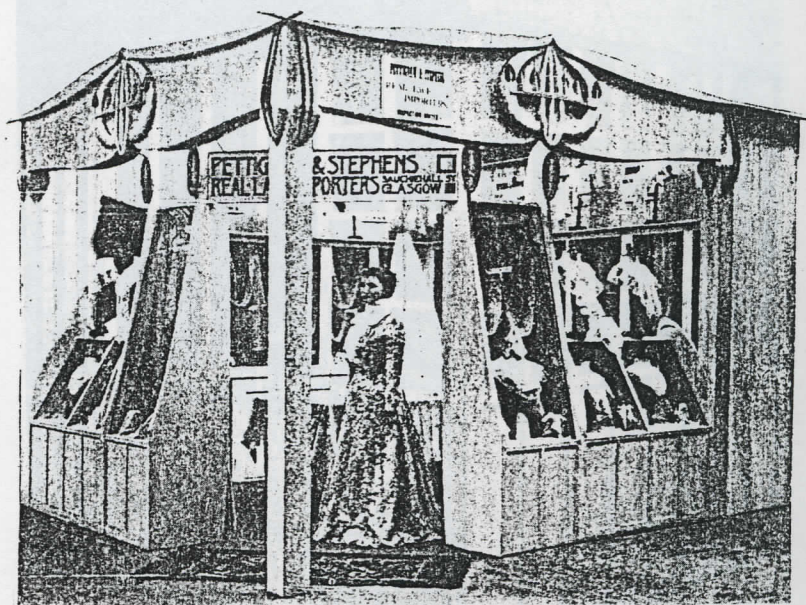




134. C.R. Mackintosh: Stand for Messrs. Rae Bros. for Glasgow International Exhibition, 1901



135. Stencilled Street sign:  
Venice 1989.



136. C.R. Mackintosh: Pettigrew and Stephens, Glasgow.  
Stand for Glasgow International Exhibition, 1901.



# LIVERPOOL ACADEMY OF ARTS ■ FIRST ANNUAL EXHIBITION 1901 ■



41 CASTLE STREET ■ ■ ■ ADMISSION FREE  
OPENS 14<sup>TH</sup> OCTOBER (LOSE) 2<sup>ND</sup> NOVEMBER

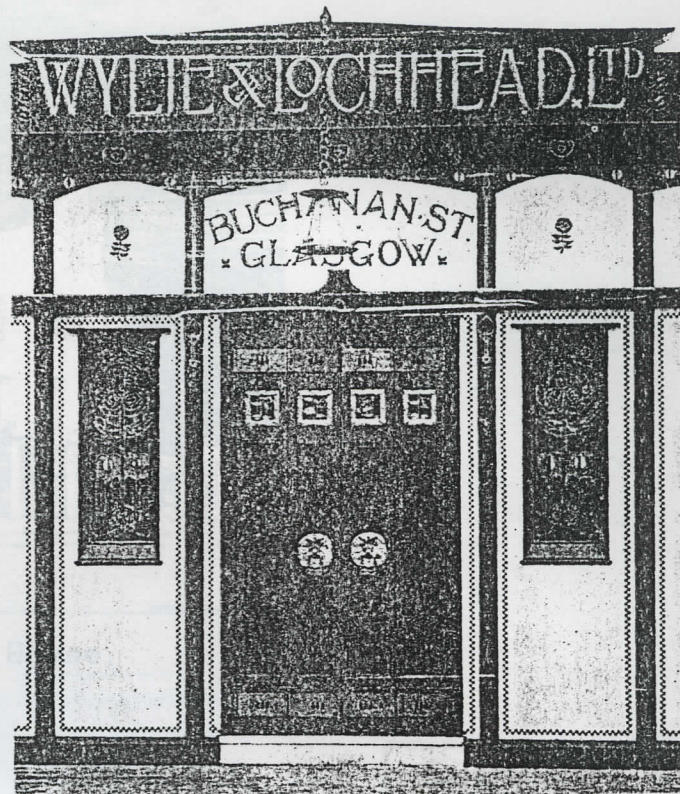
137. Herbert J MacNair:

Liverpool Academy of Arts. 1901.



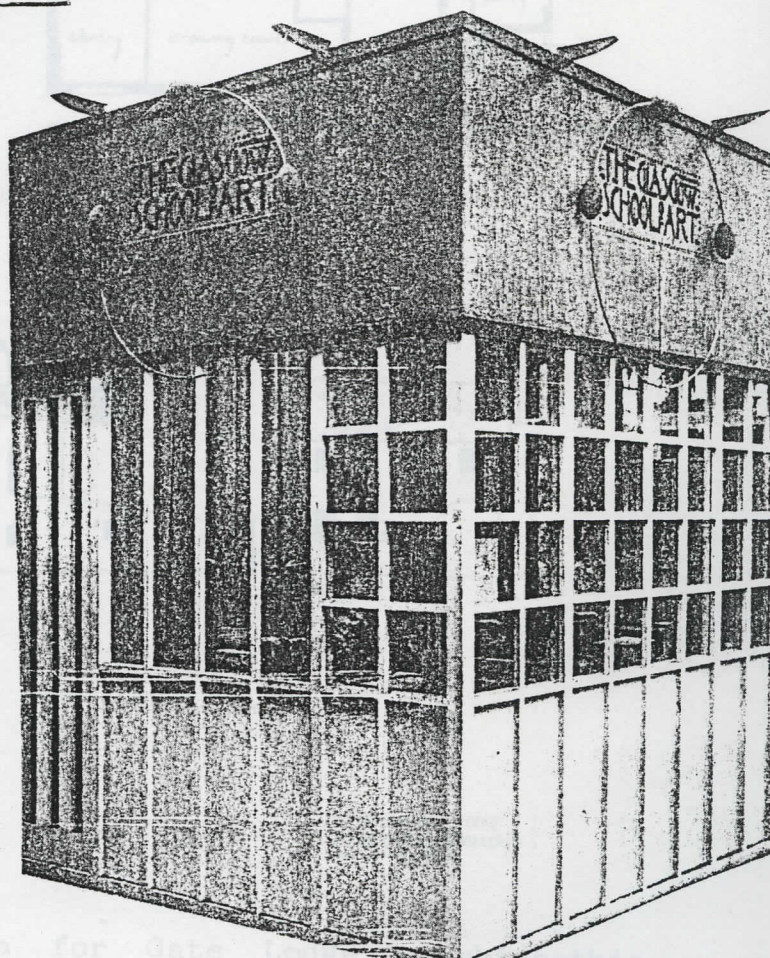
139. MacNair and Mackintosh:

Stencilled Wall decoration  
c. 1884



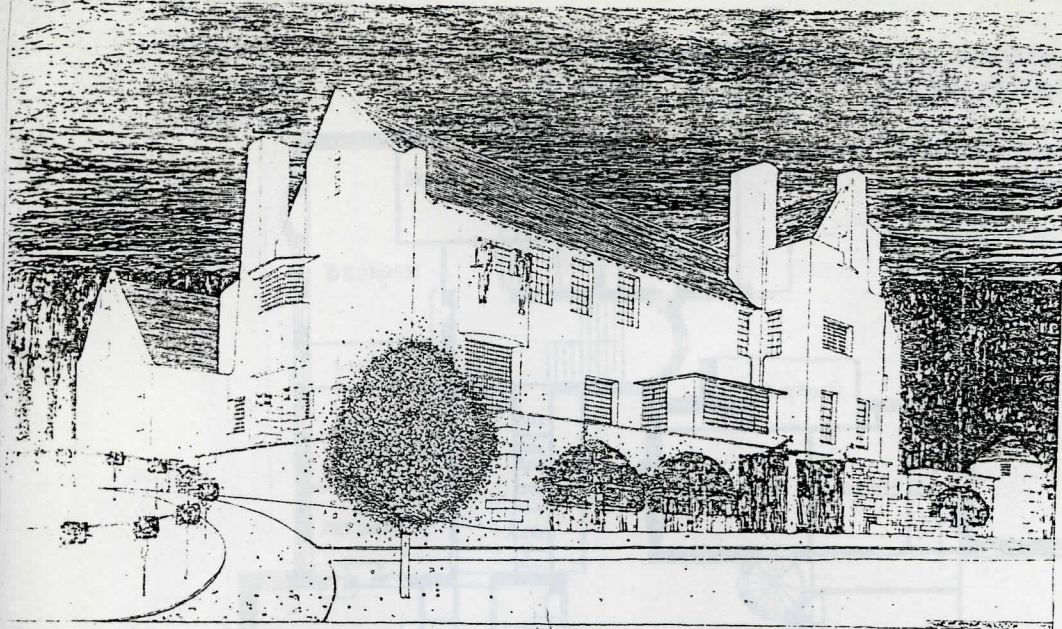
138. David Low:

Wylie & Lochhead Ltd, Glasgow.

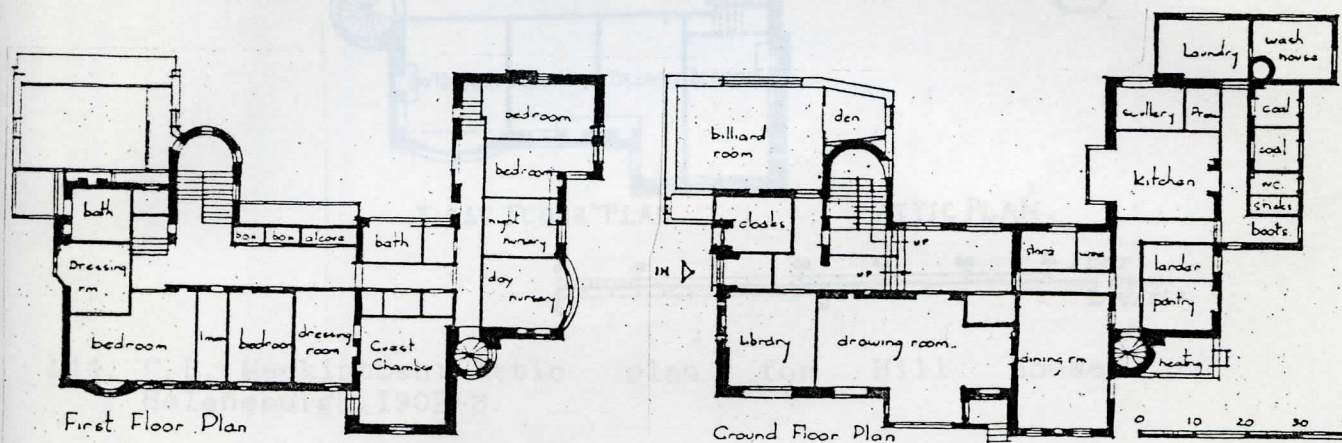


140. C.R. Mackintosh: Exhibition stand  
for the Glasgow School of Art, 1901.

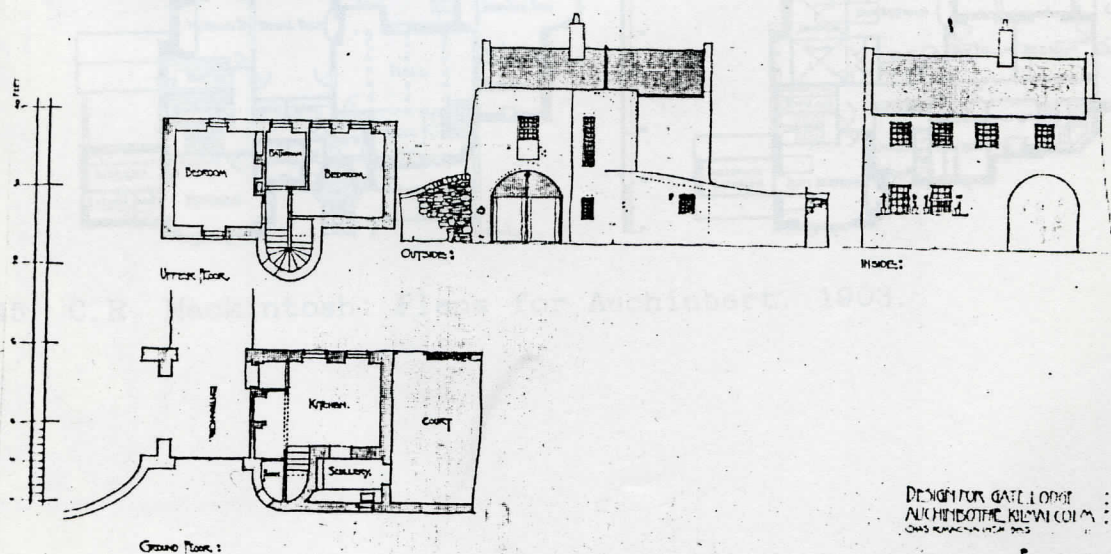




141. C.R. Mackintosh: Elevation of Hill House, Helensburgh. 1902-3.

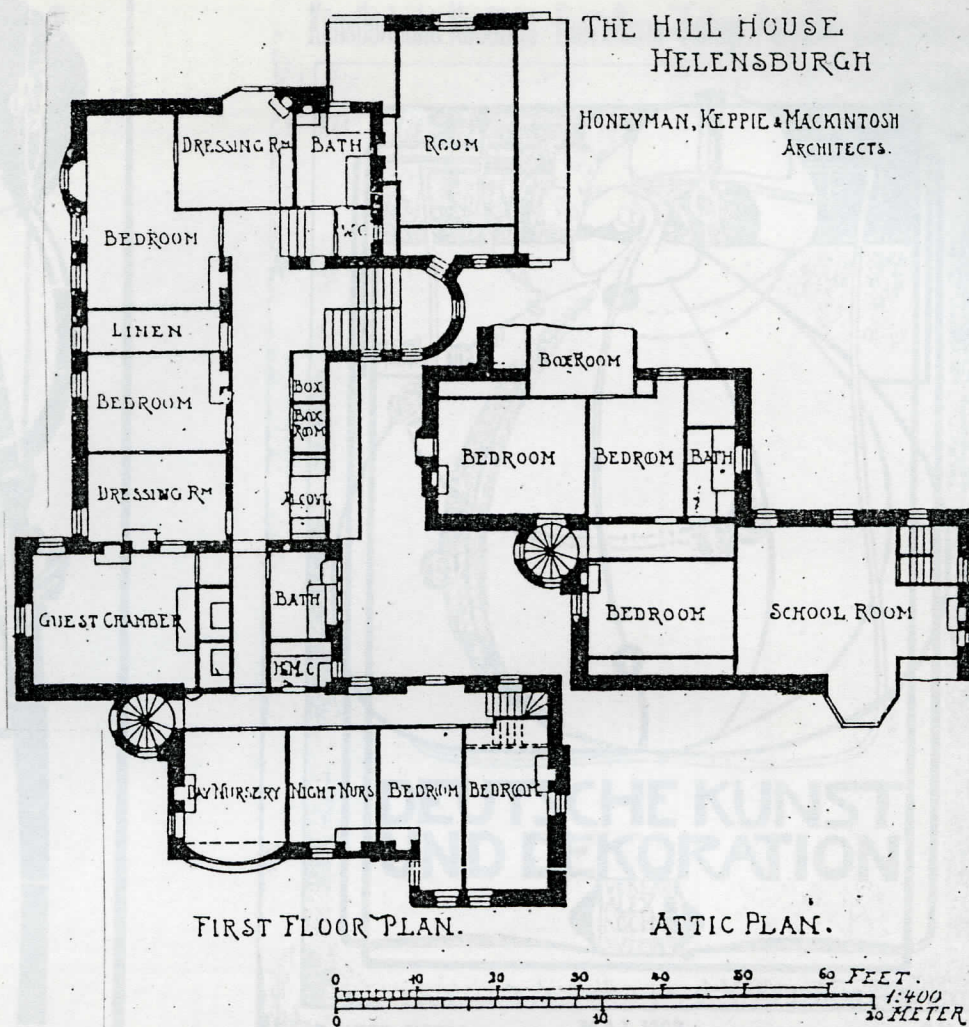


142. C.R. Mackintosh: Ground and first floor plans for Hill House, Helensburgh. 1902-3.

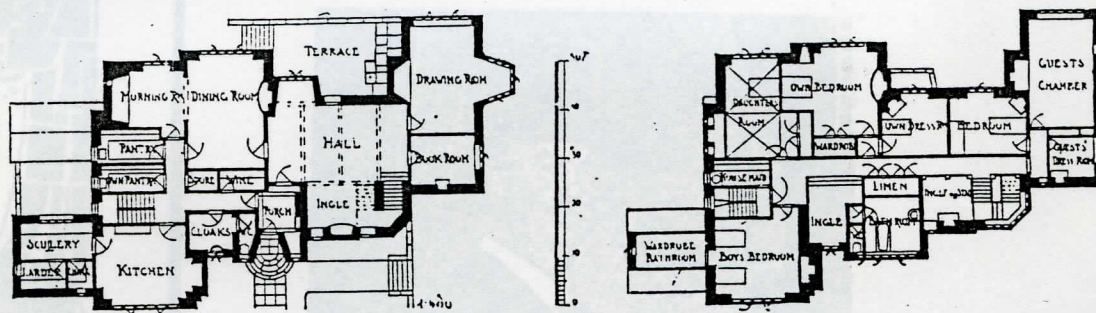


143. C.R. Mackintosh: Design for Gate Lodge, Auchinbothie, Kilmalcolm. 1901.



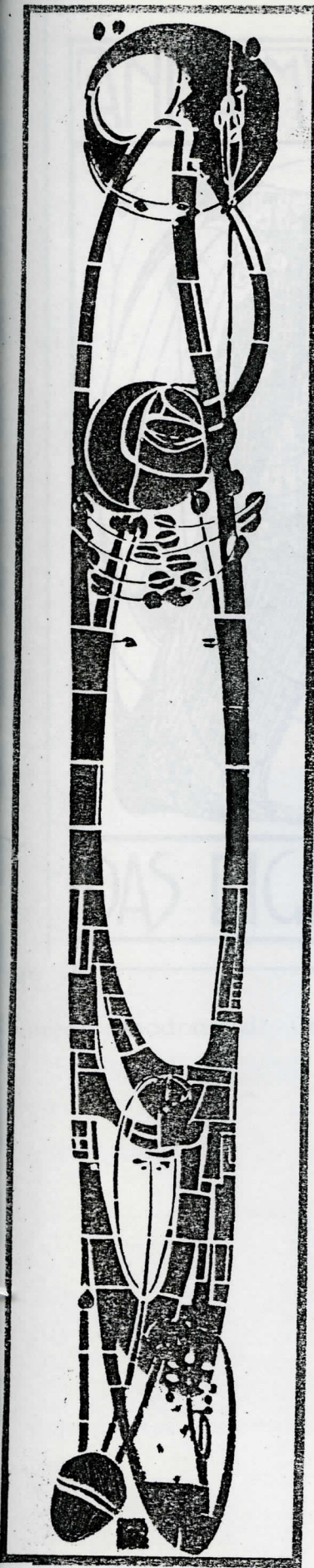


144. C.R. Mackintosh: Attic plan for Hill House, Helensburgh. 1902-3.

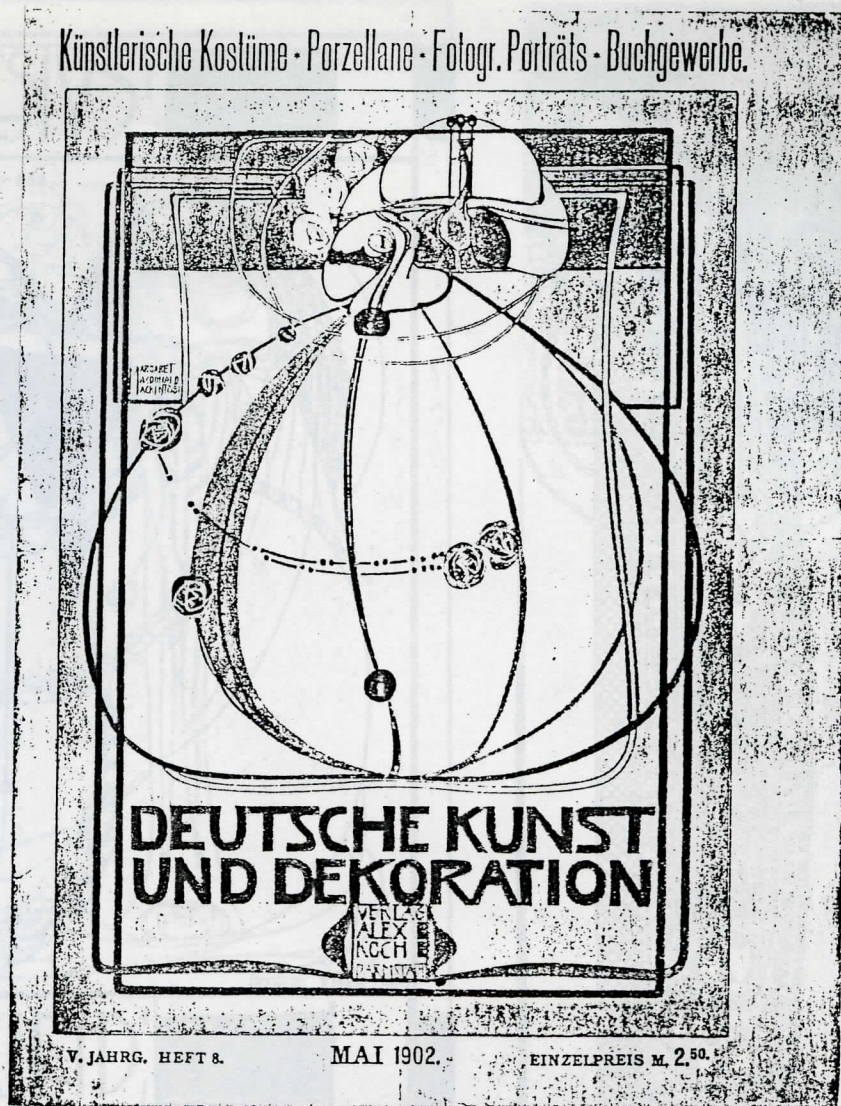


145. C.R. Mackintosh: Plans for Auchinbert. 1903.





146. R. Mackintosh: Banner for the 1902 Turin Exhibition.



147. Margaret MacDonald: Cover for Deutsche Kunst und Dekoration, May 1902.



148. Fra Newbery.



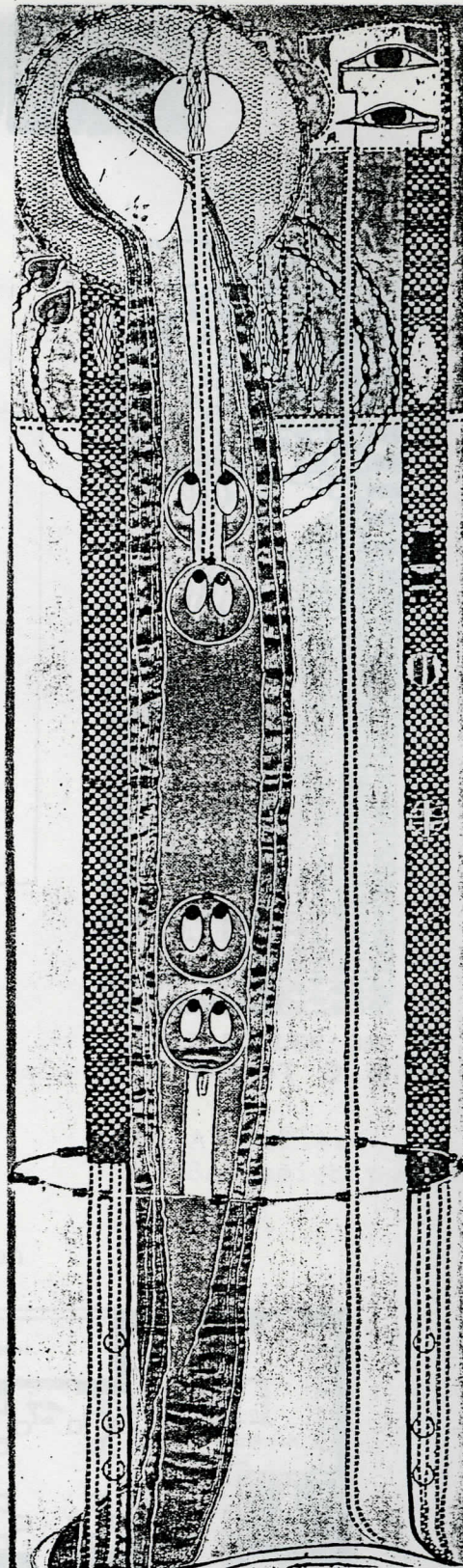
ANNA MVIHESIVS!



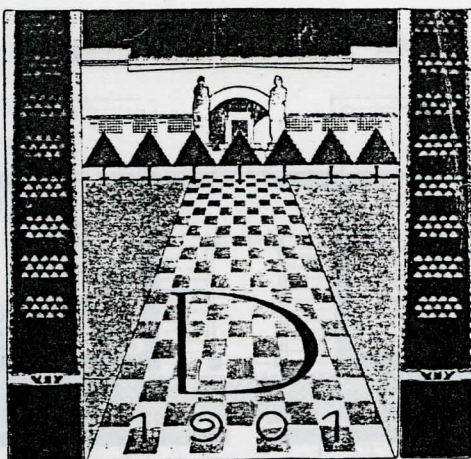
DAS EIGENKLEID

149.

Frances Macdonald: Cover for Das Eigenkleid das Fran.



150. Margaret Macdonald.  
Embroidery panel. 1902.

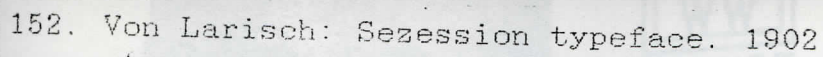


VNTER DEM ALLERHÖCHSTEN PROTECTORATE  
KRÖNIGLICHE HOHEIT DES GROSHERZOGS VON HESEN  
EIN DOKUMENT DEUTSCHER KUNST -

**DARMSTADT**  
MAI - OCTOBER 1901  
DIE AUSSTELLUNG DER  
KÜNSTLER - KOLONIE

151. J. M. Olbrich: Darmstadt, 1901





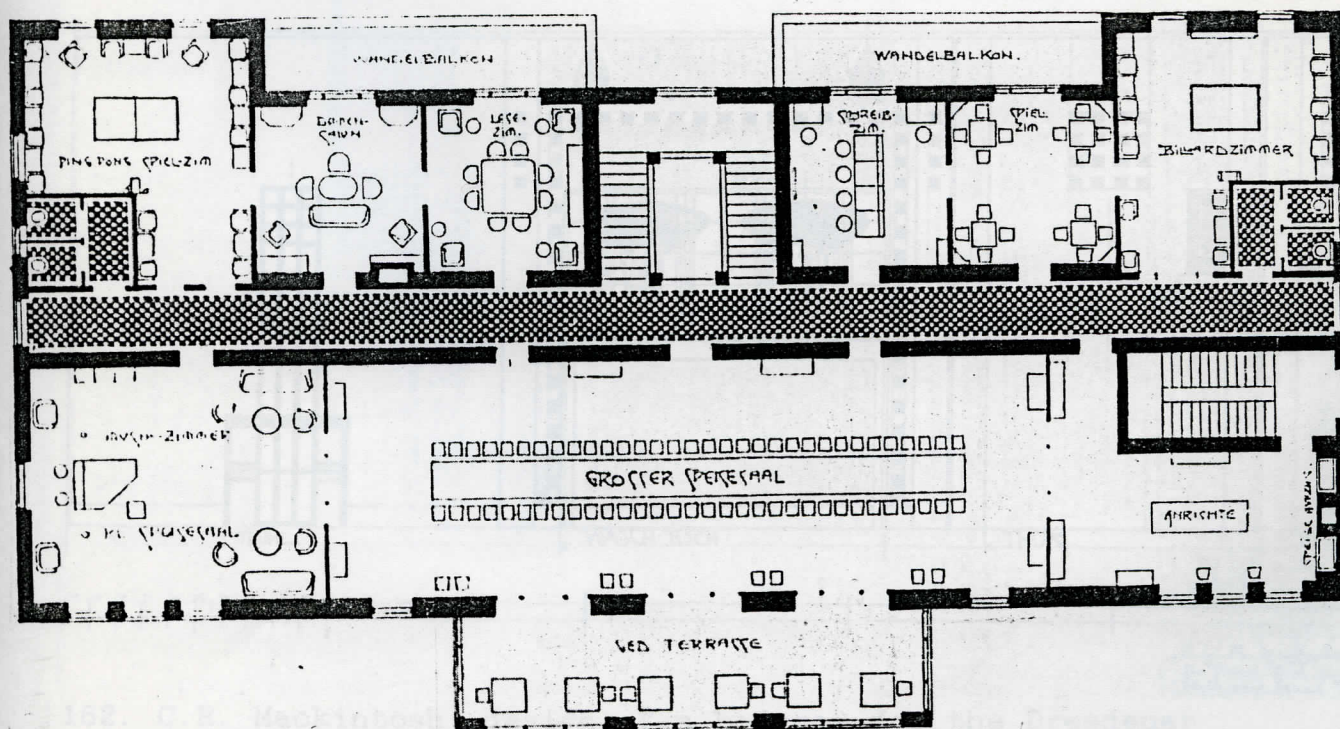
154. Moser: Typeface 1900.



ALFRED ROLLER OM.  
 © © PLAKAT © ©

155. A. Roller:  
Secession poster.  
1902.

153. Alfred Roller: 16th Vienna Sezession Exhibition



156. Hoffmann: Parkesdorf Sanatorium Plan of dining room and





157. Josef Hoffmann.



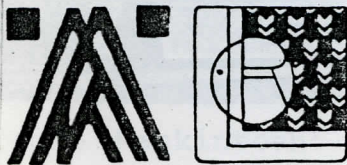
158. Hoffmann & Moser:  
Entrance to the  
Wiener Werkstaette  
Exhibition. 1904.



160. Josef Hoffmann: 1903.

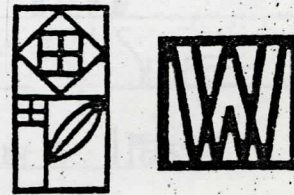


JOSEF HOFFMANN GUSTAV KLIMT



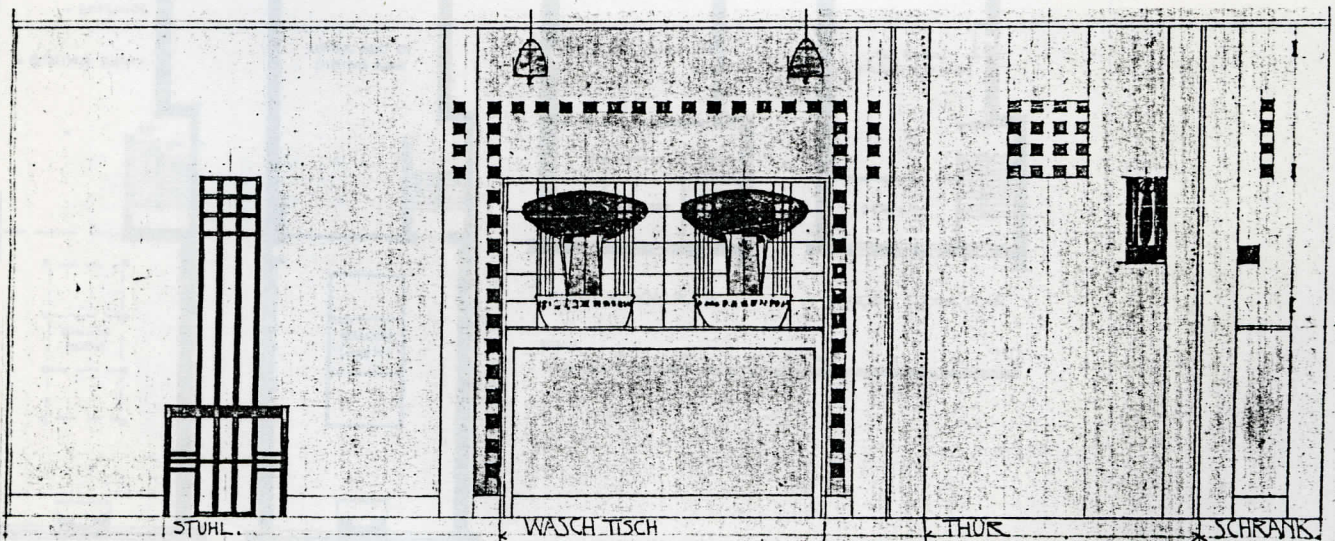
KOLOMAN MOSER ALFRED ROLLER

Poster-Wiener Werkstaette design.



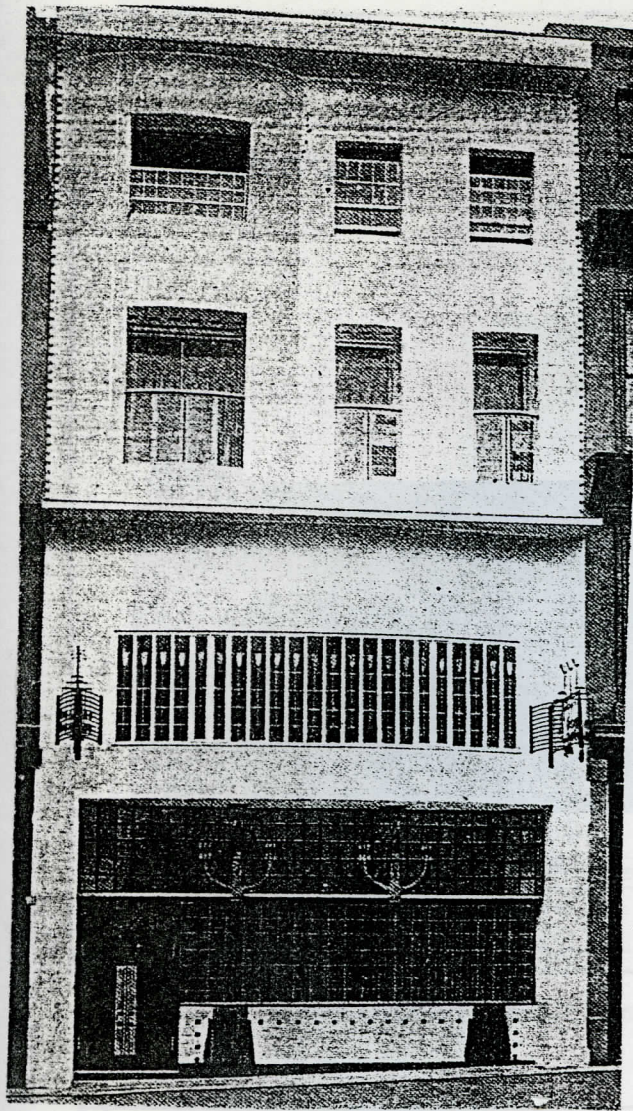
161. Registered trademark and monogram applied  
to products of the Vienna workshops.

159. Personal monograms designed by members of the  
Vienna sezeession. 1902.

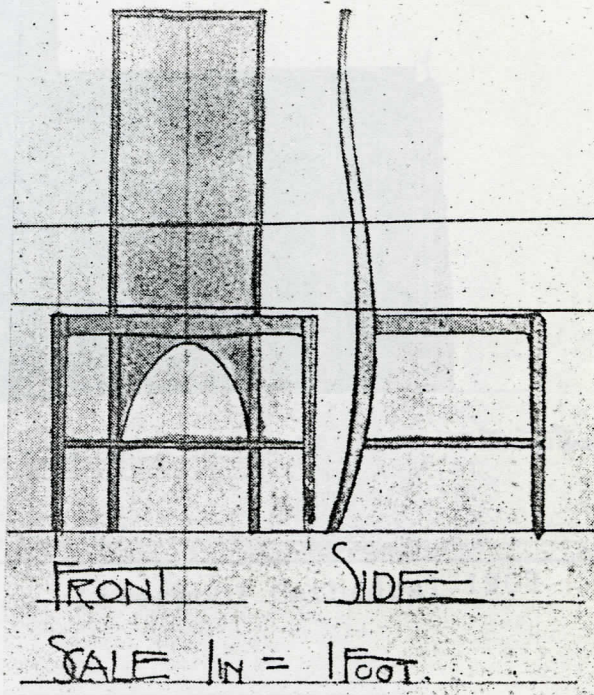


162. C.R. Mackintosh: design of a bedroom for the Dresdener  
Werkstatte fur handworkunst. 1903.

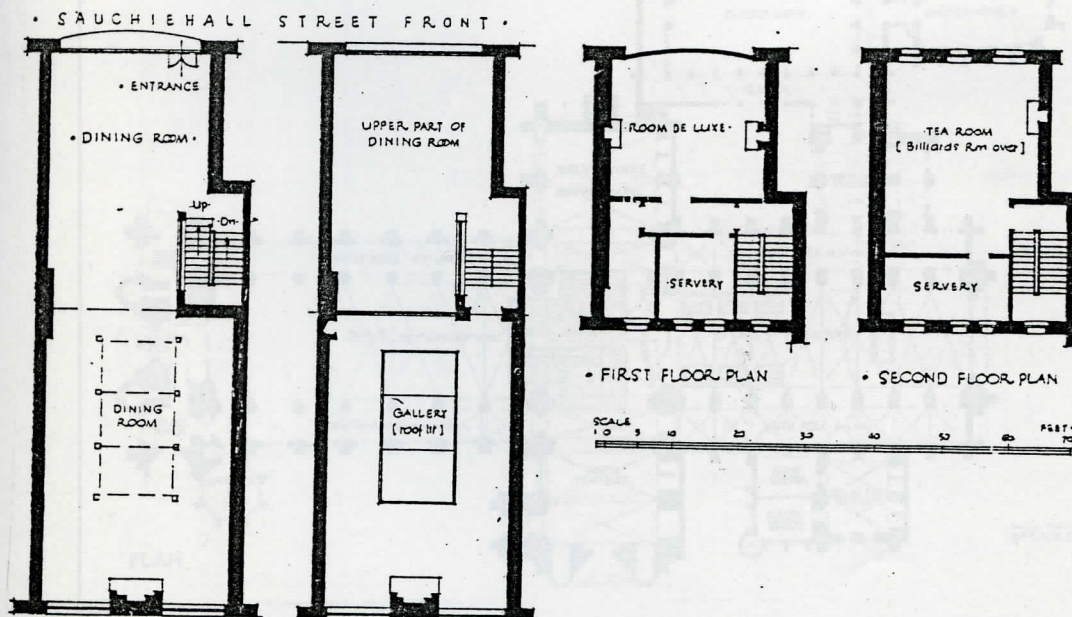




163. C.R. Mackintosh:  
Facade of the Willow Tearooms. 1903.



164. C.R. Mackintosh:  
Chair- front, side elevation. 1903.

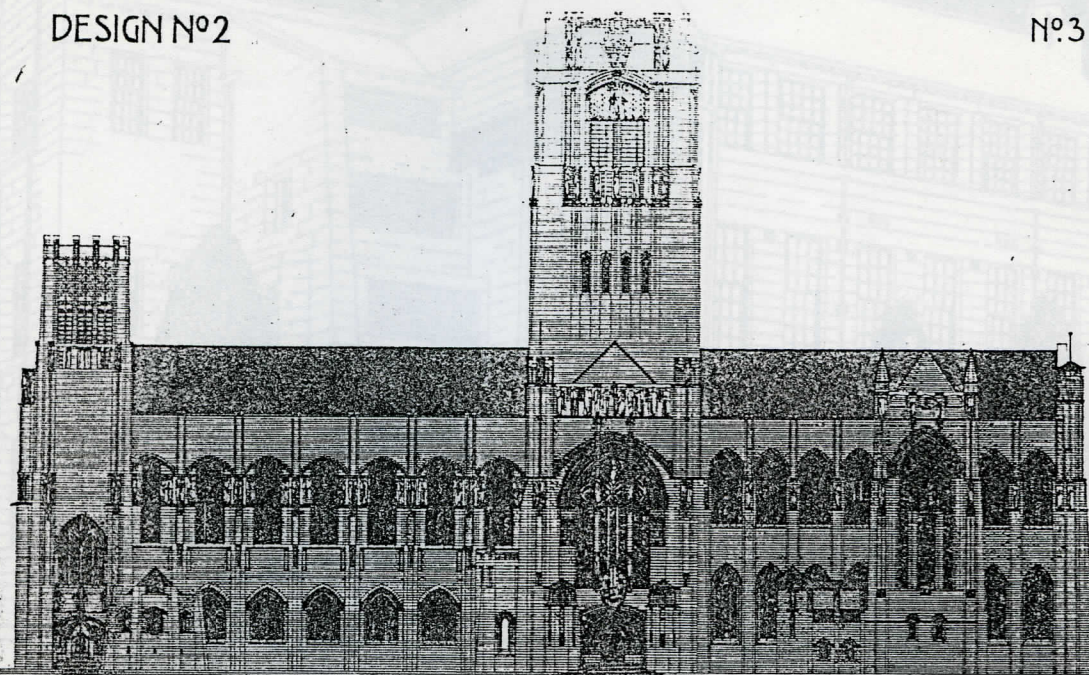


165. C.R. Mackintosh: Plans of the Willow Tearooms. 1903.



DESIGN N<sup>o</sup>2

N<sup>o</sup>3.



SOUTH ELEVATION

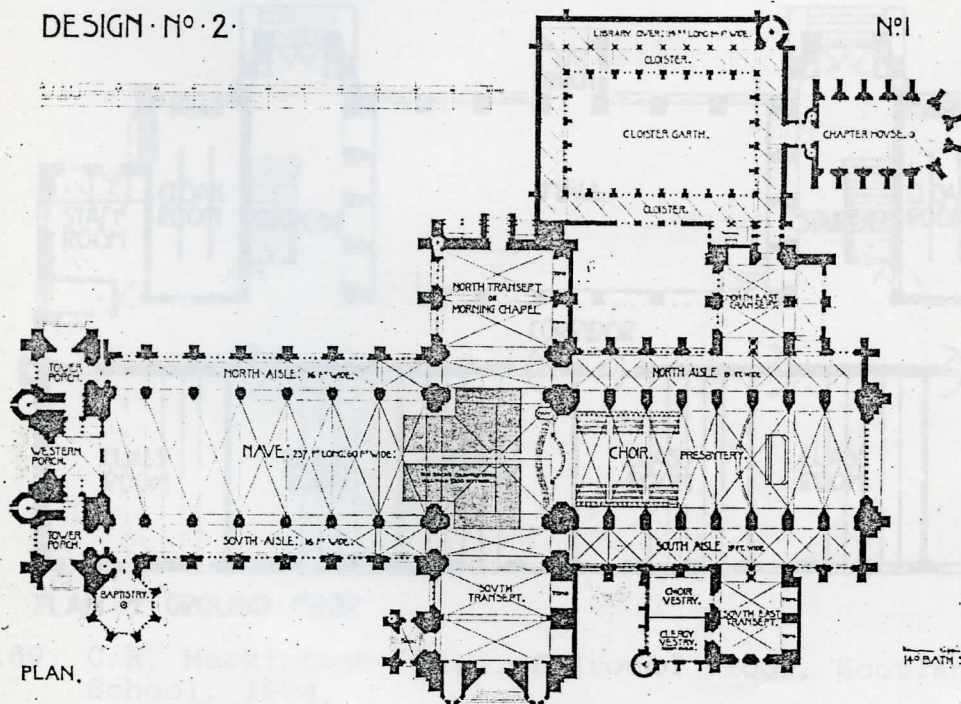
HOBATH STREET GLASGOW

166. C.R. Mackintosh: South elevation, Liverpool Cathedral. 1903.

DESIGN N<sup>o</sup> 2.

DESIGN N<sup>o</sup>2

SECTION THRO. CHOIR

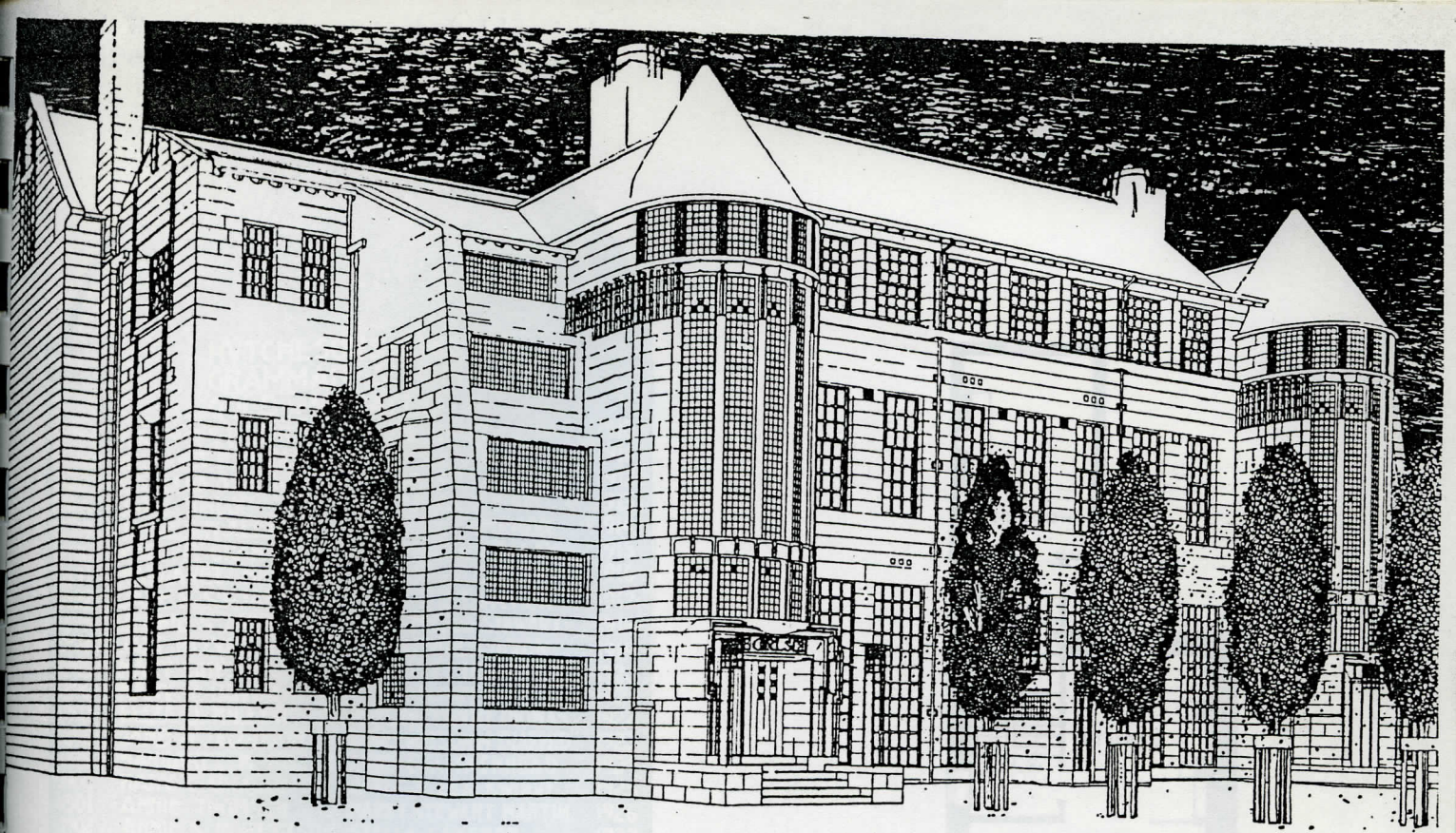


PLAN.

HOBATH ST. GLASGOW.

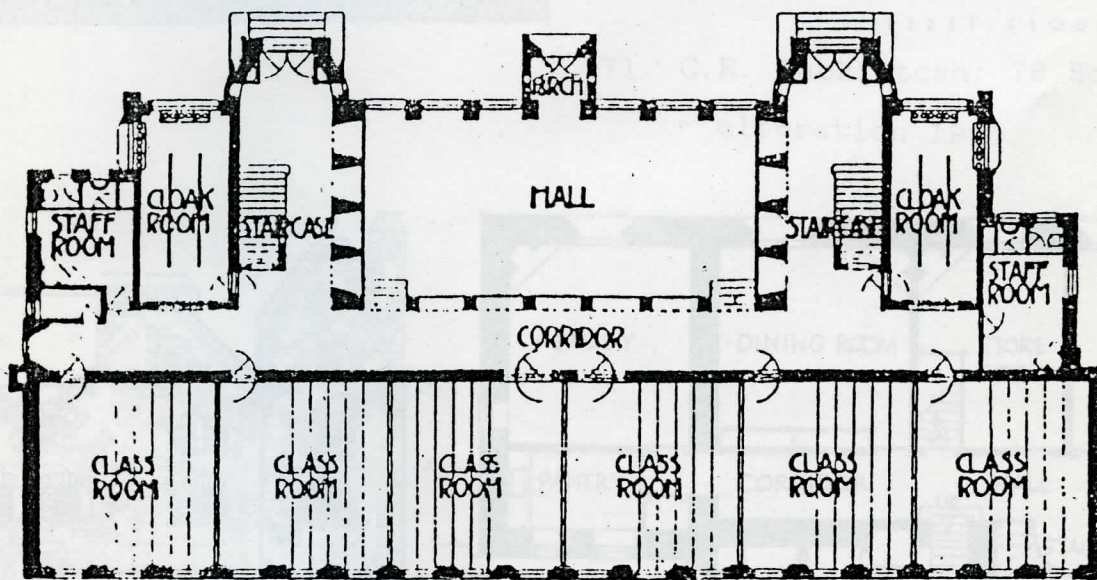
167. C.R. Mackintosh: Plan of design for Liverpool Cathedral. 1903.





SCHOOL BOARD OF GLASGOW SCOTLAND STREET PUBLIC SCHOOL.

168. C.R. Mackintosh: Elevation Scotland Street School. 1904.

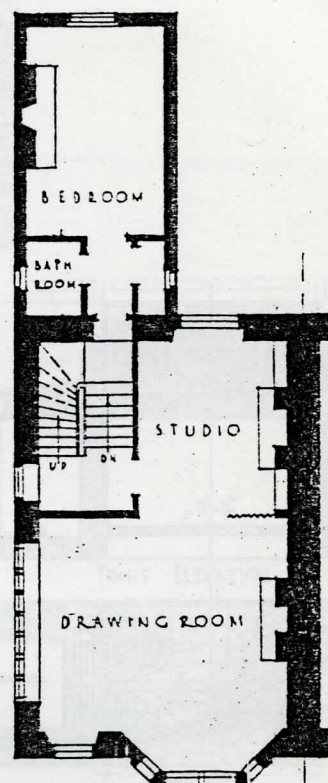
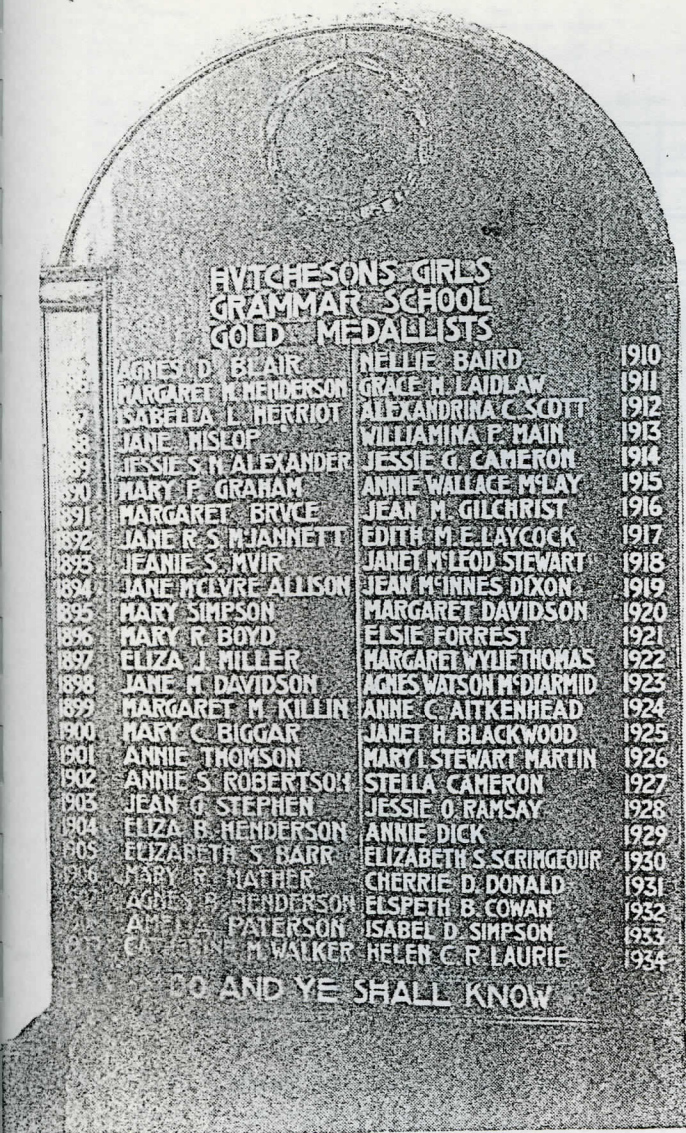


PLAN OF GROUND FLOOR

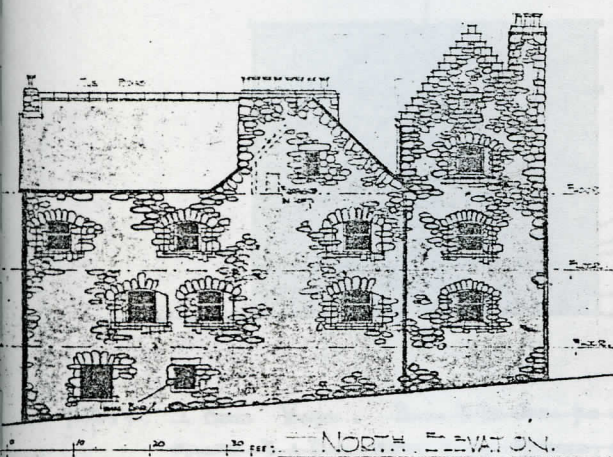
169. C.R. Mackintosh: Plan of ground floor, Scotland Street School, 1904.

173. C.R. Mackintosh: Plan of Niddrie, 1905.

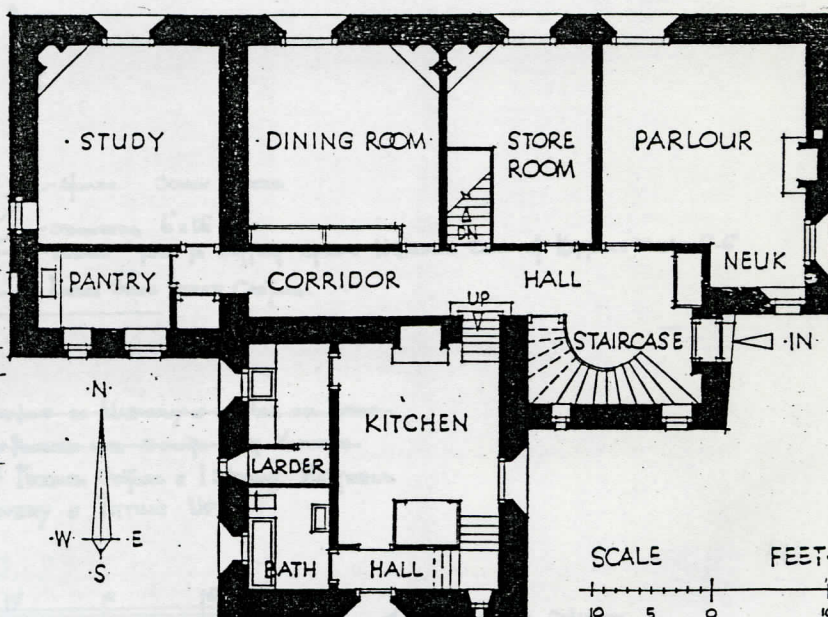




171. C.R. Mackintosh: 78 Southpark Avenue  
- alteration 1906.



172. C.R. Mackintosh:  
Mossie North elevation, 1906.

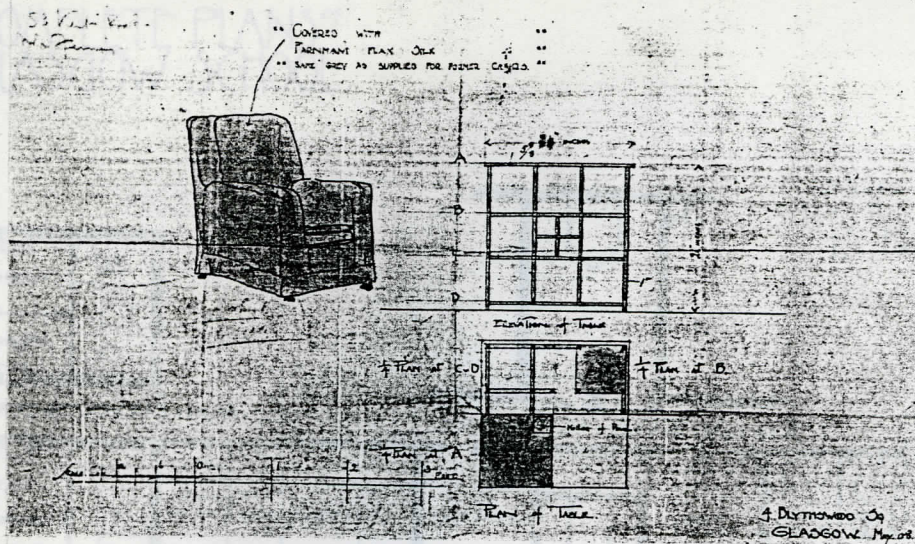


173. C.R. Mackintosh: Plan of Mossie, 1906.



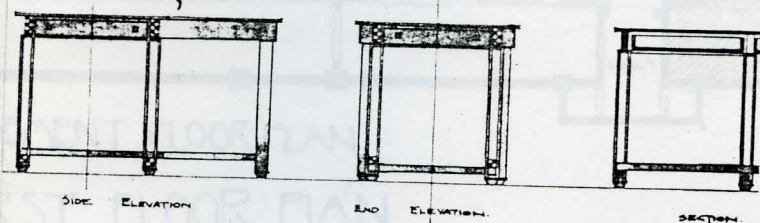
"The Hill House, MELROSBURGH, --  
MR. BLACKIE."

DRAWING NO.

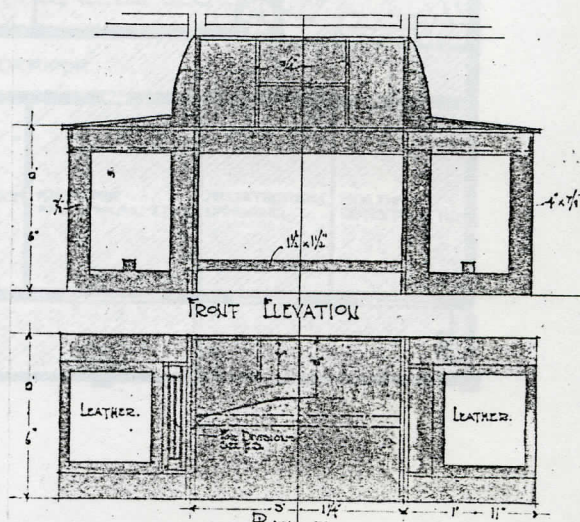


174. C.R. Mackintosh: Armchair design for Hill House, 1908.

JOHN COCHRANE Esq. THE ROYSHILL, NITSHILL  
DETAIL OF TABLE FOR CARD ROOM.

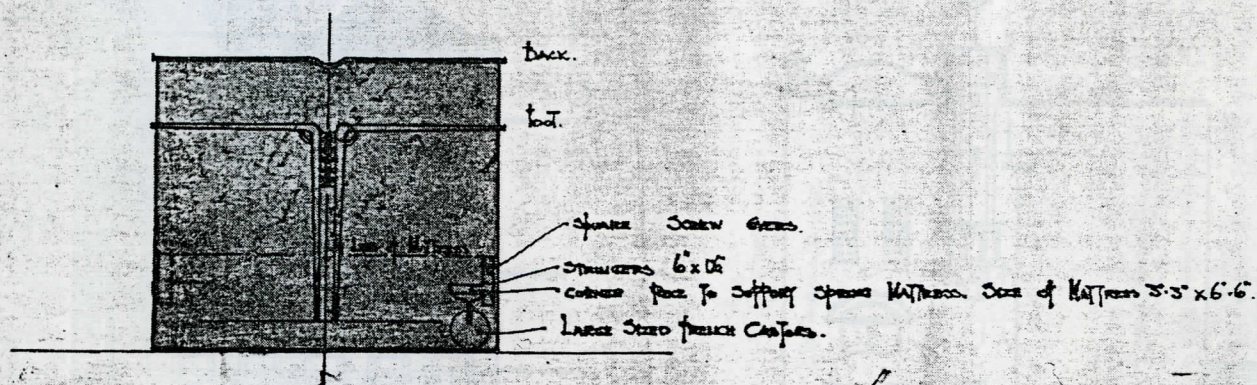


175. C.R. Mackintosh: Design for a table for the card room for John Cochrane, 1909.



176. C.R. Mackintosh: Design for a library table, 1910.

BEDS for FRA. H. NEWBERY Esq. 6 DUCKINGHAM STREET HILLHEAD.



Notes +. 2 Beds Made. Bed to be made for use in Maternity & in Ann on Bed.  
Spaced to a Dark Green to be Appointed, & finished with Green & Blue  
Beds with 1/2\"

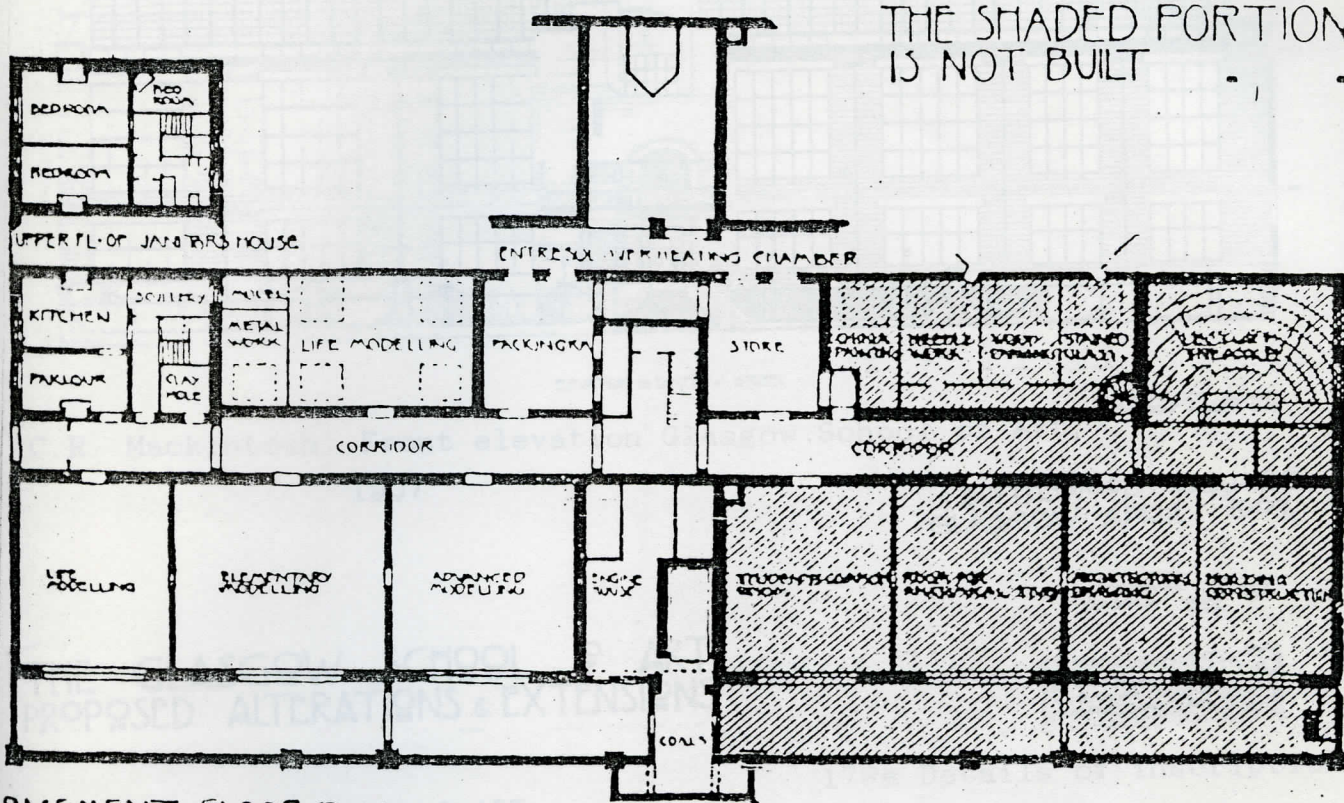


4 BATHENWOOD SQUARE  
GLASGOW. Nov. 1910.

177. C.R. Mackintosh: Design for beds for Fra Newbery, 1910



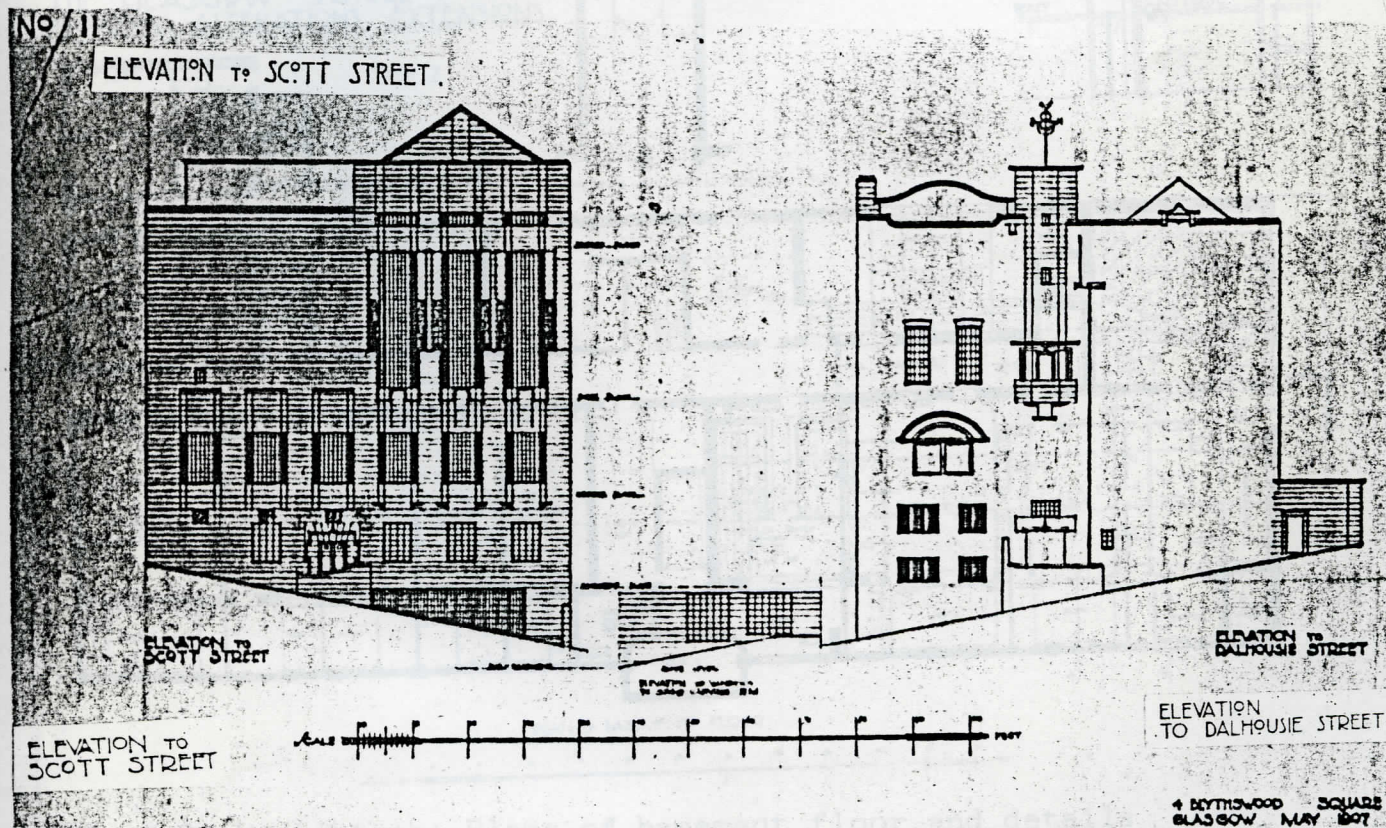
# COMPLETE PLANS OF GLASGOW SCHOOL



BASEMENT FLOOR PLAN

## FIRST FLOOR PLAN

178a C.R. Mackintosh; Glasgow School of Art - complete plan  
of basement floor, 1907.



178b Elevation to Scott Street and Dalhousie Street, 1907.



4 BLYTHSWOOD SQUARE  
GLASGOW APRIL 1907.

4 BLYTHSWOOD SQUARE  
GLASGOW MAY 1907

# THE GLASGOW SCHOOL OF ART PROPOSED ALTERATIONS & EXTENSIONS

Hayman Kippis & Mackintosh & Co  
4 BLYTHWOOD SQUARE  
GLASGOW JUNE 1907.

THE GLASGOW SCHOOL OF ART  
PROPOSED ALTERATIONS & EXTENSIONS

THE GLASGOW SCHOOL OF ART  
PROPOSED ALTERATIONS EXTENSIONS

Nº 2

MENT M O D E L L I N G  
ANTIQUE

ENTREPRENEURIAL CHANGES

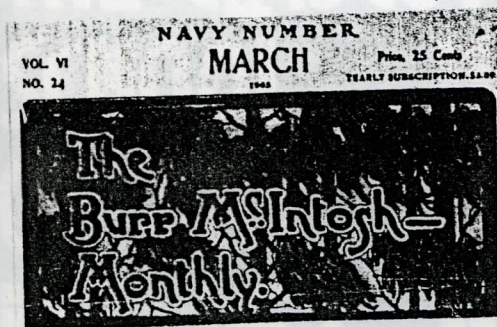
PLAN of BASEMENT FLOOR

180. C.R. Mackintosh: Plans of basement floor and details of headings, Glasgow School of Art, May 1907.

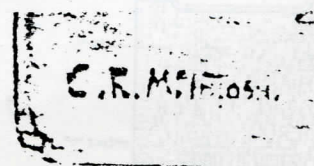
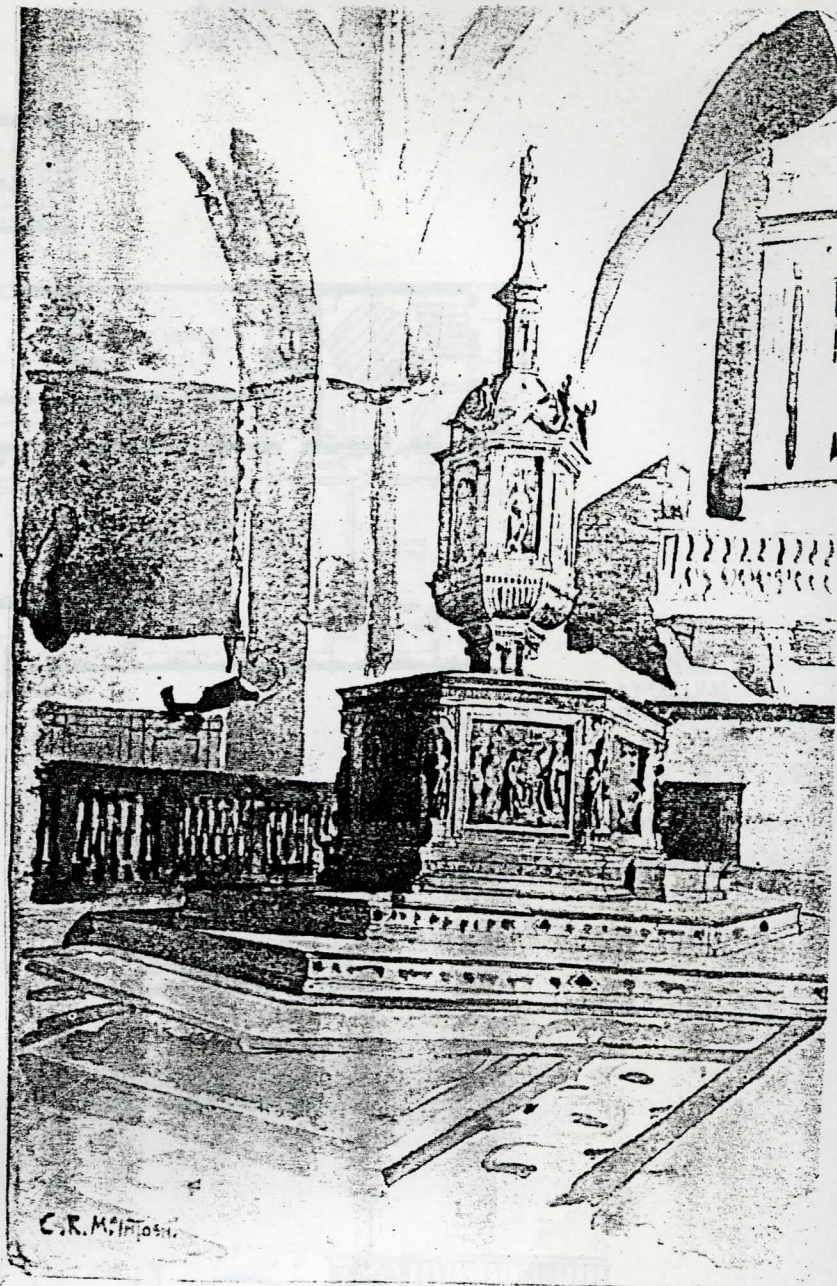




1. Anon: Detail of inscription on spine of Studio magazine, 1893.



182. Anon: Cover for the Burr McIntosh Monthly, 1905.



183. C.R. Mackintosh: Watercolour and details of inscription. 1891.

C.R. Mackintosh:  
details of inscriptions from plans of  
Glasgow School of Art, 1910.

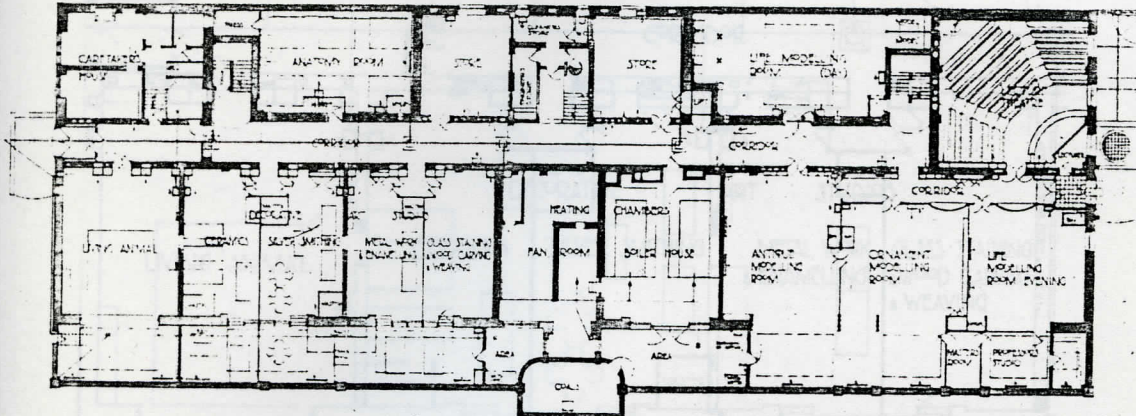
1871 C.R. Mackintosh: Elevation 1871 of Glasgow School of Art, 1910.



# THE GLASGOW SCHOOL OF ART.



PLAN OF MEZZANINE  
BETWEEN BASEMENT AND GROUND FLOORS



PLAN OF BASEMENT FLOOR.

ANTIQUARY  
MODELLING  
ROOM

184. C.R. Mackintosh: Glasgow School of Art. 1910.

4 BLYTHSWOOD SQUARE  
GLASGOW NOVEMBER 1910.

Plan of basement floor -  
details of inscriptions  
with dates.

4 BLYTHSWOOD SQUARE  
GLASGOW NOVEMBER 1910.

4 BLYTHSWOOD SQUARE,  
GLASGOW, NOVEMBER 1910.



185. C.R. Mackintosh:

Sign for Glasgow School of Art  
painted in wood. 1910.

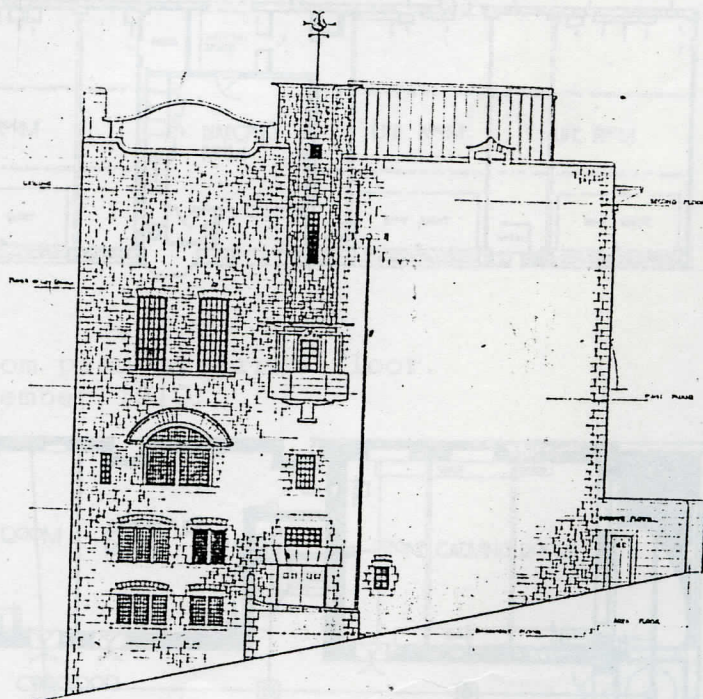
ELEVATION  
TO SCOTT STREET

ELEVATION TO RENFREW STREET

NEW ENTRESOL FORMED BETWEEN  
BASEMENT AND GROUND FLOORS.

186. C.R. Mackintosh:

Details of inscriptions from plans of  
Glasgow School of Art. 1910.

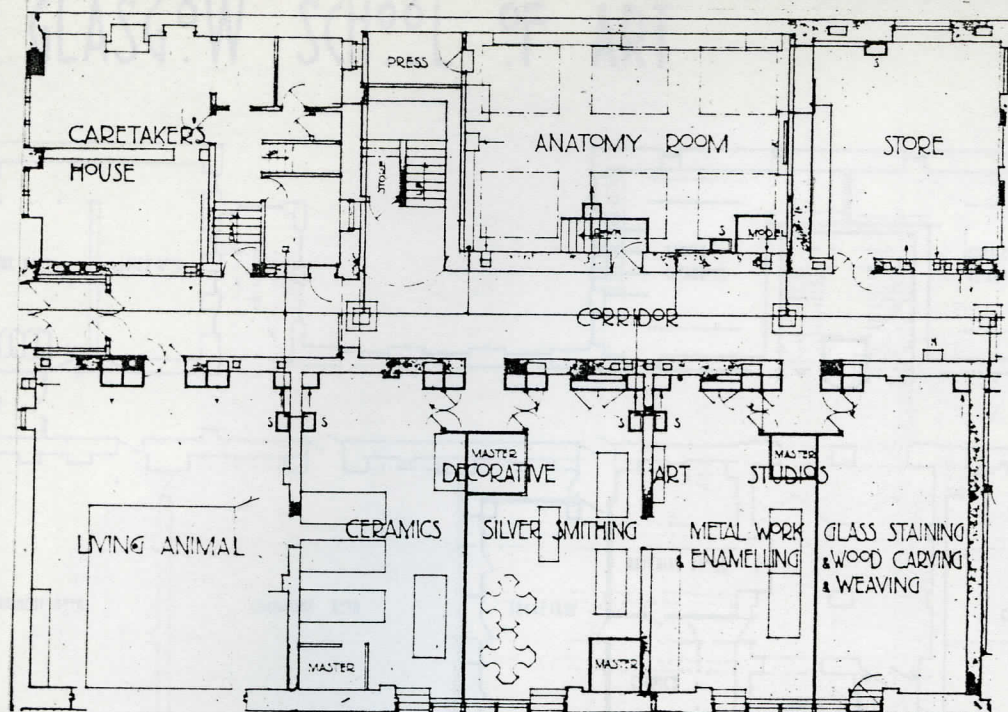


ELEVATION  
TO DALHOUSIE STREET

187. C.R. Mackintosh: Elevation 187 to Dalhousie Street

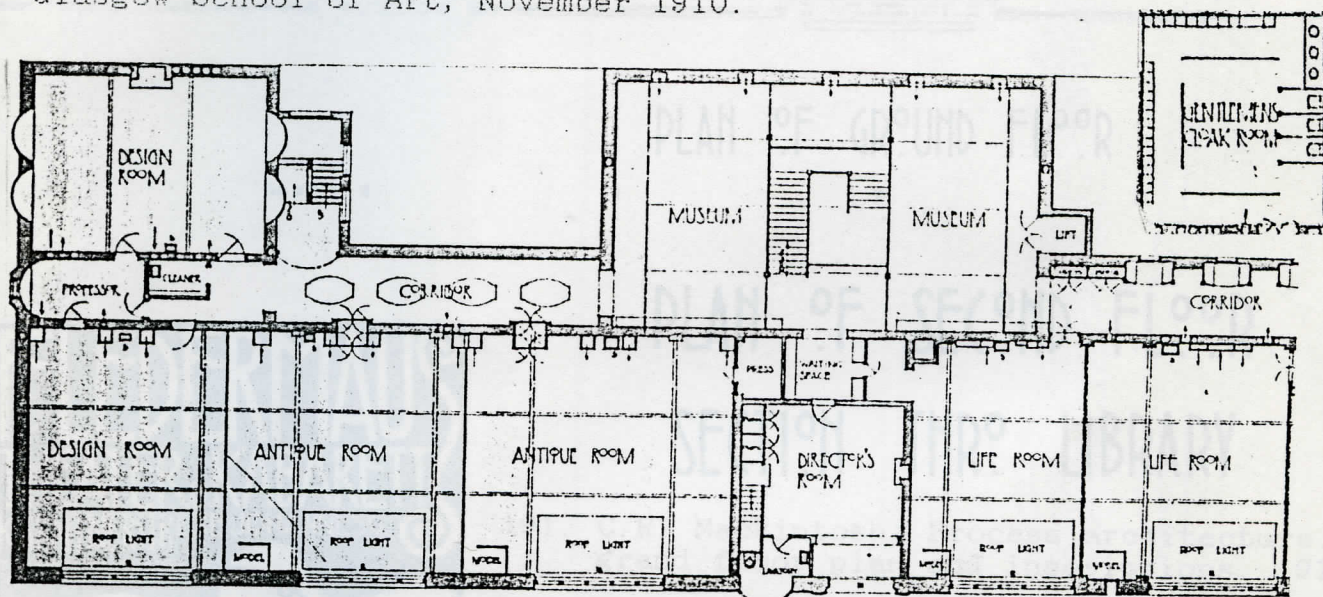
4 BLYTHSWOOD SQUARE  
GLASGOW NOVEMBER 1910.





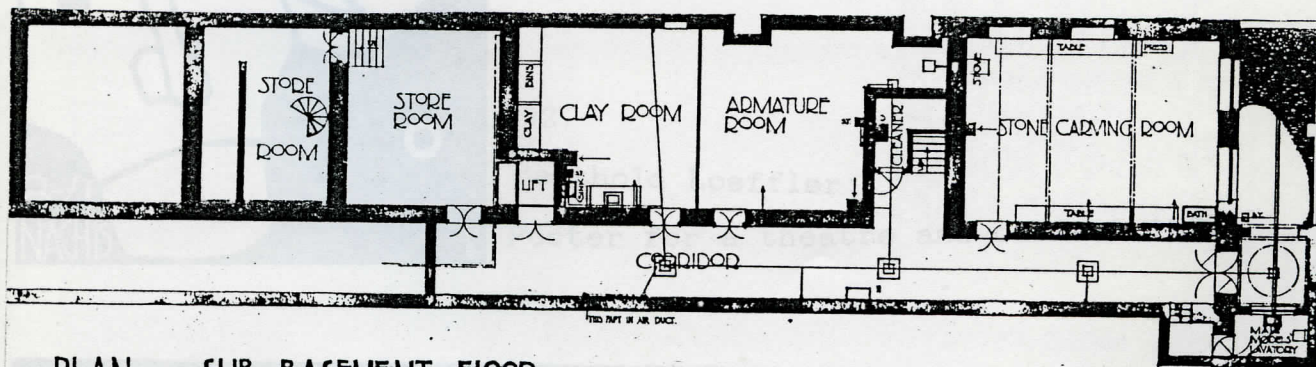
PLAN OF BASEMENT FLOOR.

188. C.R. Mackintosh: Detail from plan of basement floor.  
Glasgow School of Art, November 1910.



PLAN OF FIRST FLOOR.

189. C.R. Mackintosh: Detail from plan of first floor.  
Glasgow School of Art, November 1910.



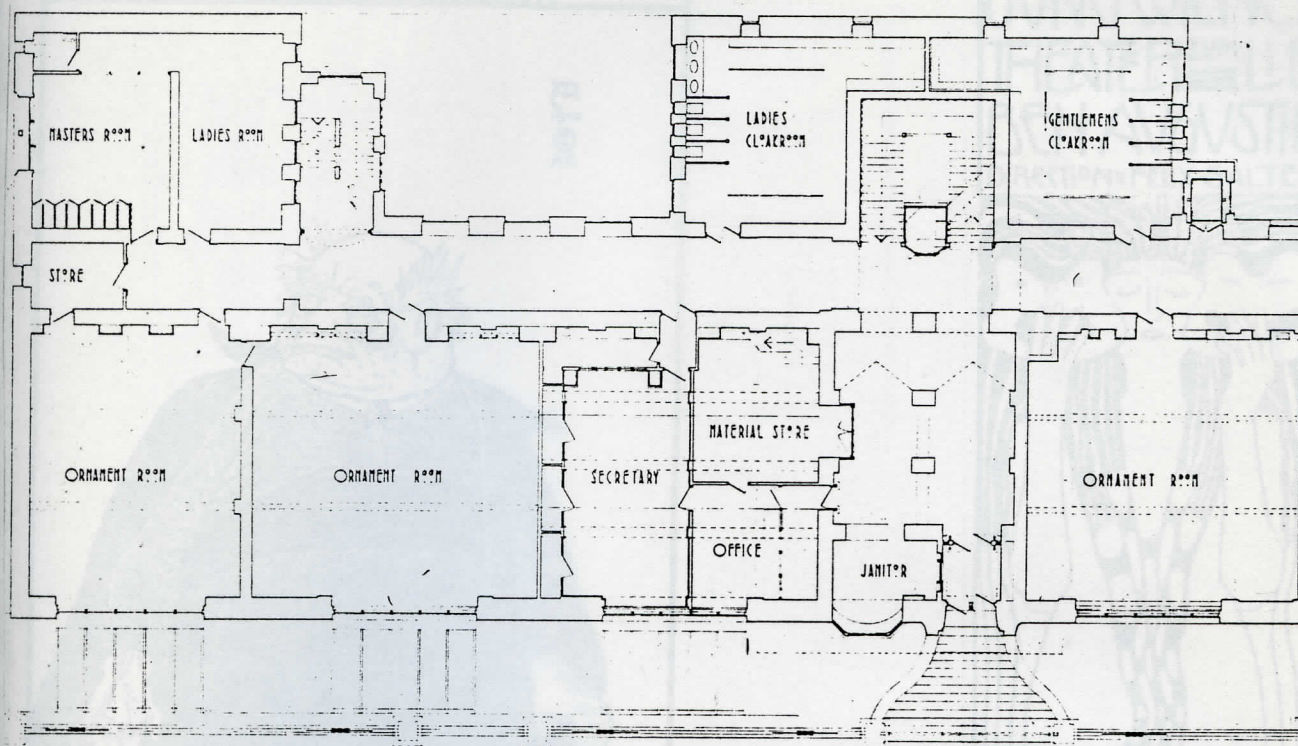
PLAN OF SUB-BASEMENT FLOOR

4 BLYTHWOOD SQUARE  
GLASGOW NOVEMBER 1910.

190. C.R. Mackintosh: Detail from plan of sub-basement floor.  
GSA. November 1910.



# THE GLASGOW SCHOOL OF ART



PLAN OF GROUND FLOOR

Scale of 10 5 0 10 20

PLAN OF SECOND FLOOR

SECTION THRU LIBRARY



191. C.R. Mackintosh: Process architecture.  
grand floor plan and inscriptions. 1910.  
Glasgow School of Art

192.  
Berthold Loeffler:  
Poster for a theatre and cabaret, 1907.



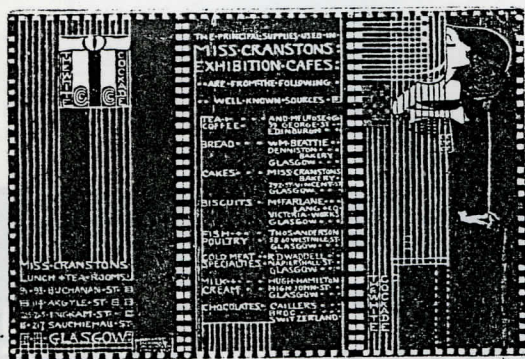
Detail of inscription in Fig 193.



36



93. Adolf Furstner: Costume design, 1910.



194.

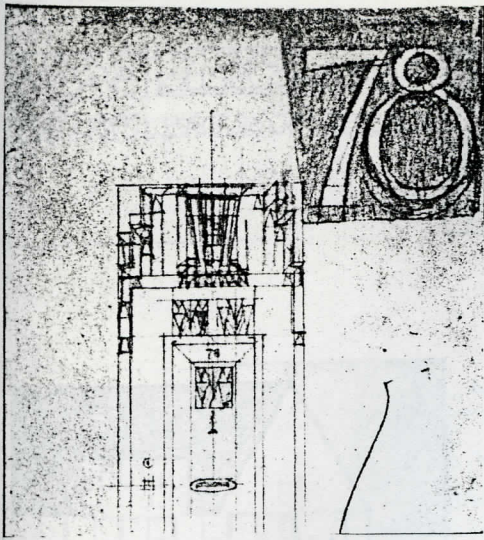
Garet M. Mackintosh: Menu for the White Cockade  
Exhibition Cafe, 1911.

A vertical black and white illustration of three stylized figures. The central figure has closed eyes and a neutral expression, wearing a patterned garment. The two flanking figures have wide-open mouths and hands near their faces, suggesting shouting or singing. All three have long, flowing hair. The background consists of vertical lines, and the bottom features a checkered pattern.

K.K. PRIV.-THEATER AN  
 DER WIEN  
 ERÖFFNUNG  
 16. NOVEMBER

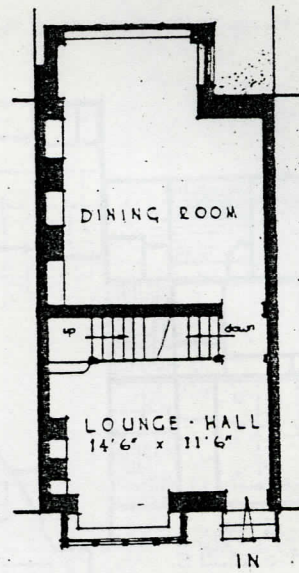
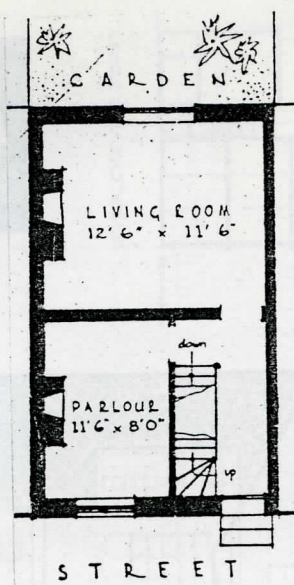
195. Koloman Moser:  
Poster for the Jung Wiener  
Theatre zum Lieber  
Augustin. 1901.





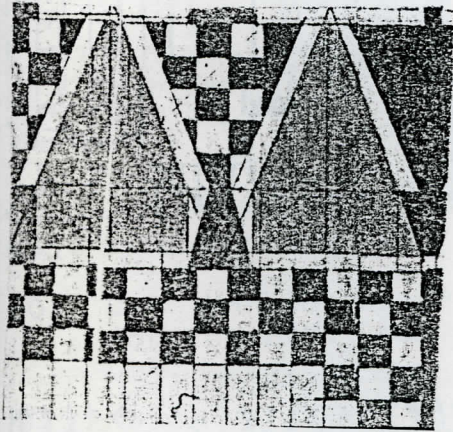
196. C.R. Mackintosh:

Design for front door-  
78 Derngate,  
Northhampton. 1916.



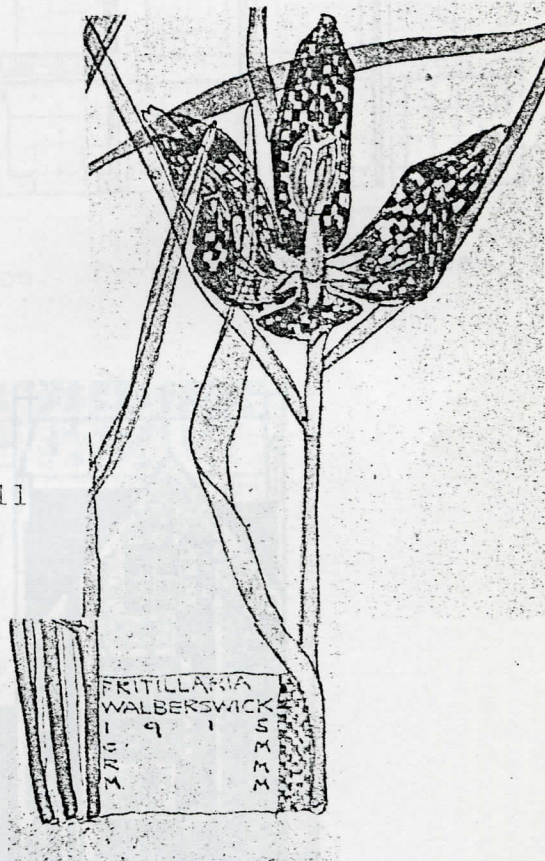
197. C.R. Mackintosh:

Plans for 78 Derngate, 1916.



198.

C.R. Mackintosh: Design for stencilled wall  
78 Derngate, Northhampton. 1916.



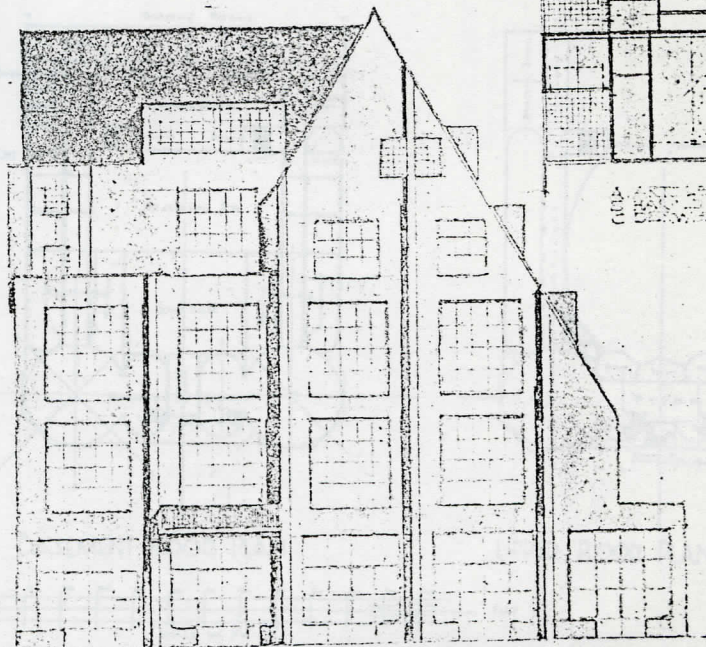
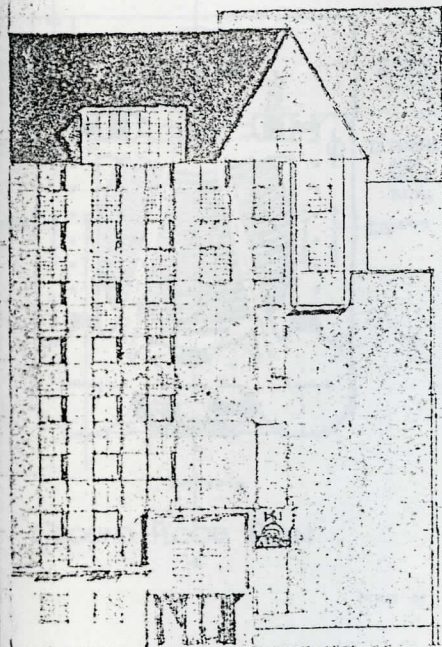
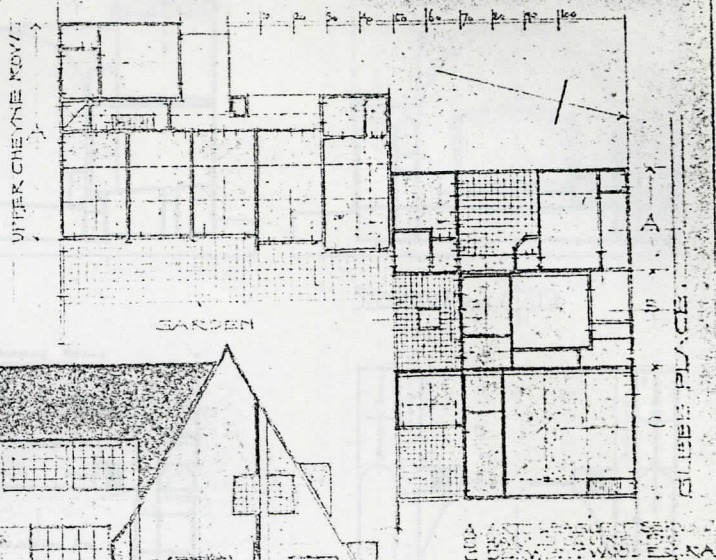
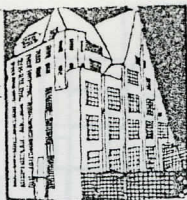
199. C.R. Mackintosh: fritillaria, Walberswick. 1915.



200. Josef Diveky: Cabaret Fledermaus. Vienna. 1907-08



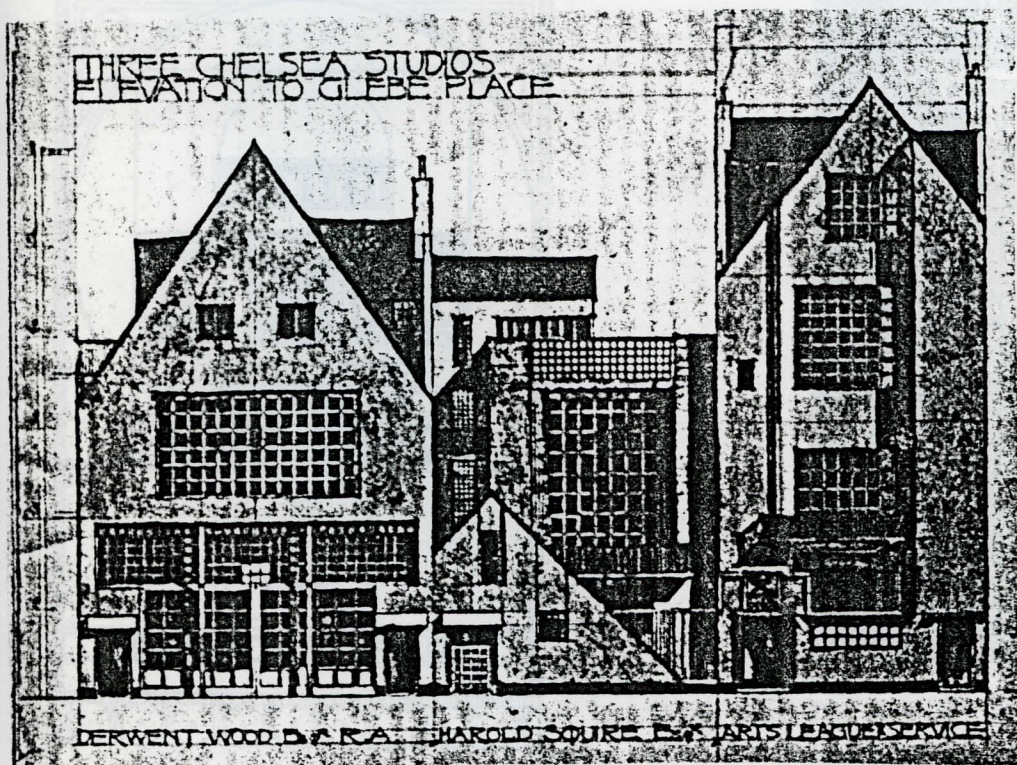
BLOCK OF STUDIOS  
CHEYNE HOUSE, CHELSEA  
FOR  
THE ARTS LEAGUE OF SERVICE



ELEVATION TO GLEBE PLACE ELEVATION TO CHEYNE HOUSE

201. C.R. Mackintosh: Block of studios, Cheyne House, Chelsea for the Arts League of Service. 1920.

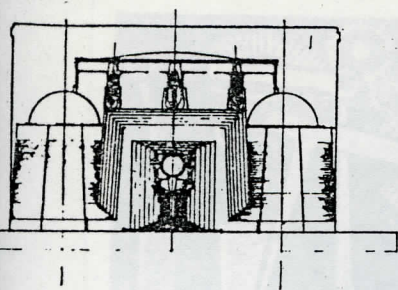
10



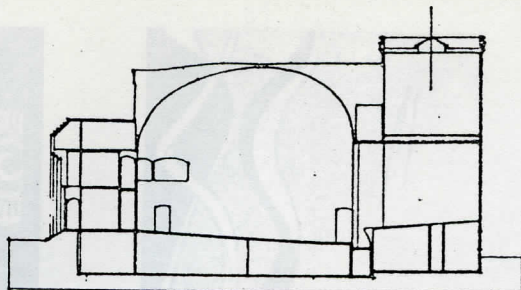
202. C.R. Mackintosh: Three Chelsea studios, Elevation to Glebe Place. 1920.

The Design Magazine, Vol. 1, No. 1, 1920

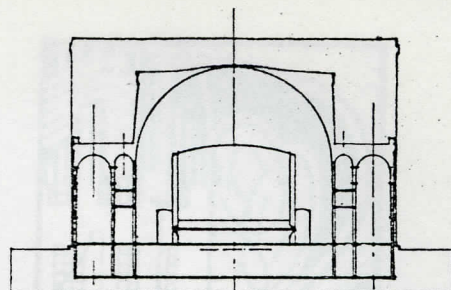




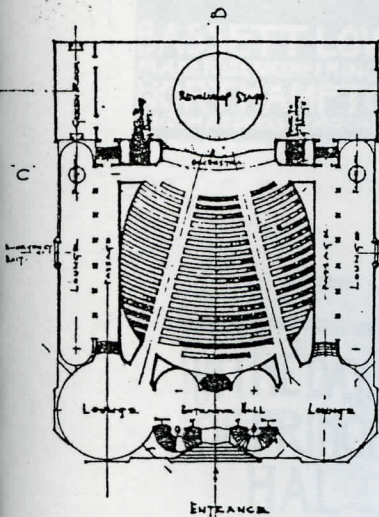
FRONT ELEVATION.



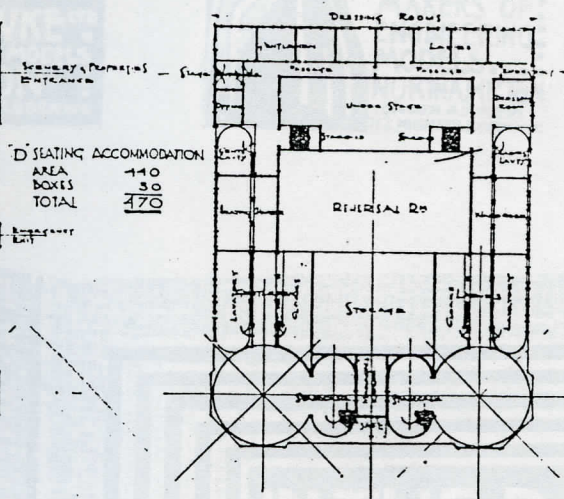
SECTION ON A:B



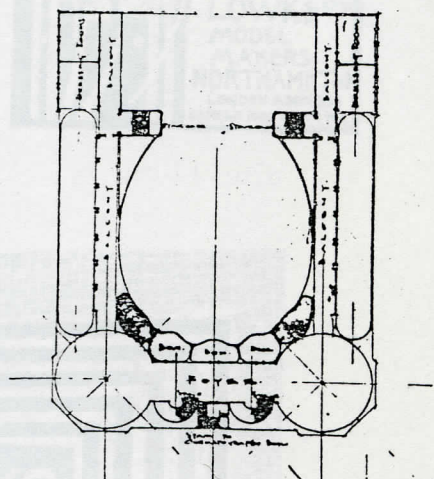
SECTION ON C:D



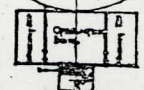
GROUND FLOOR PLAN



BASEMENT FLOOR PLAN

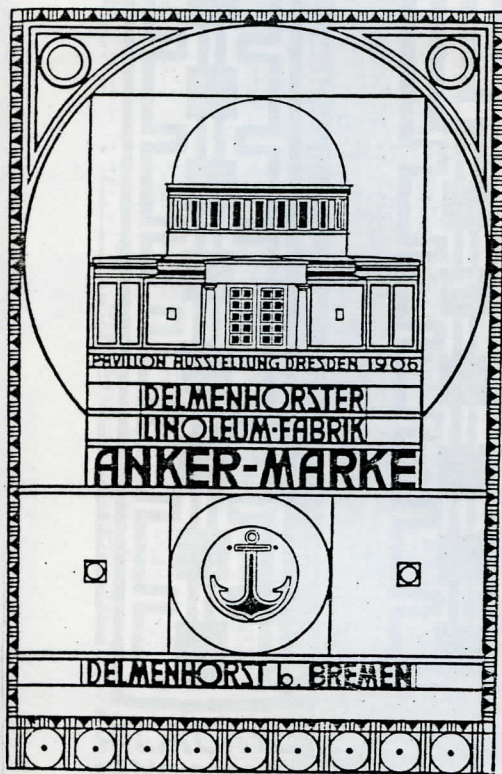


UPPER FLOOR PLAN.



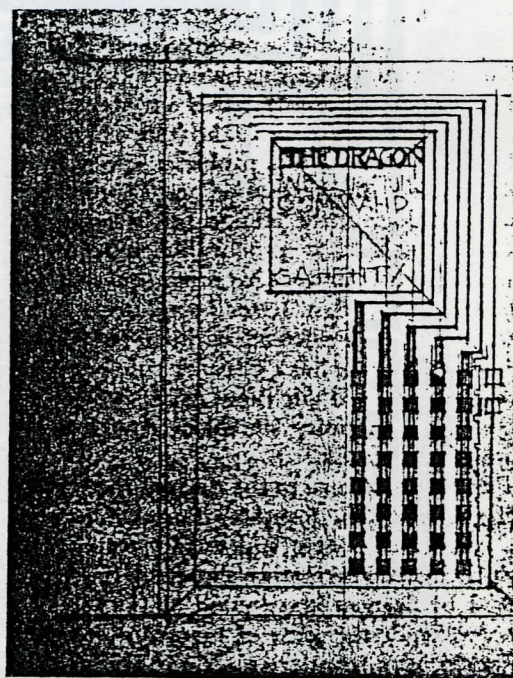
CHROMATGRAPH BOX OVER FITTER

203. C.R. Mackintosh: Proposed theatre in Chelsea for Margaret Morris. 1920.



204. Peter Brehens:

Poster for Anker Linoleum. 1906.

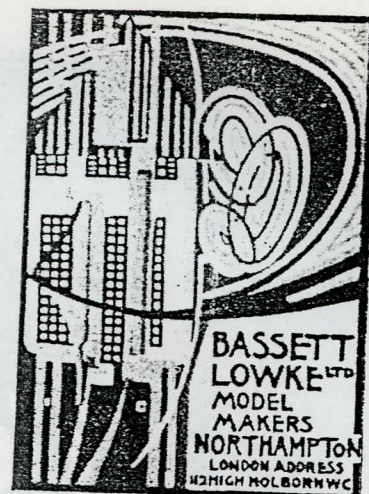
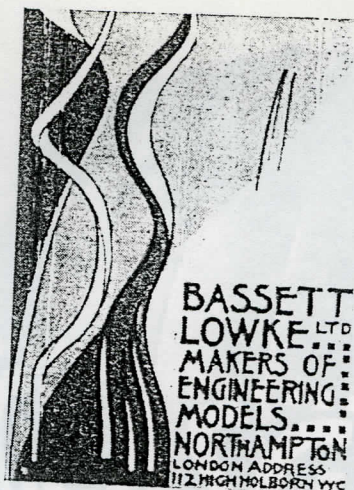


205. C.R. Mackintosh:

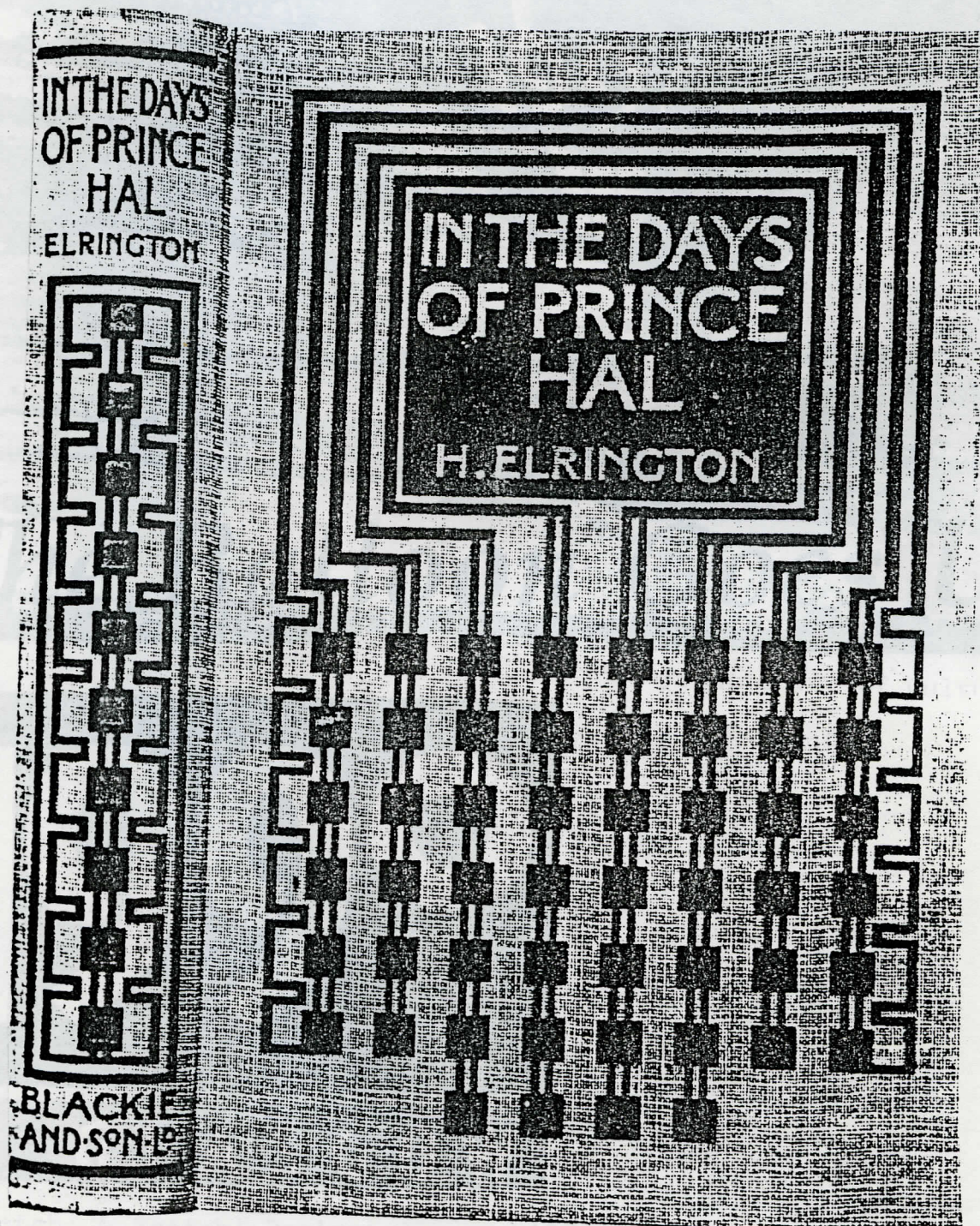
Design for book, dust jacket of G.A. Henty's

'The Dragon Wellington's Command. 1926.





206. C.R. Mackintosh: *Primary colours*. London: *Brilliant*



207. C.R. Mackintosh: *Binding for 'In the Days of Prince Hal'*. Blackie & Son Ltd. 1926.





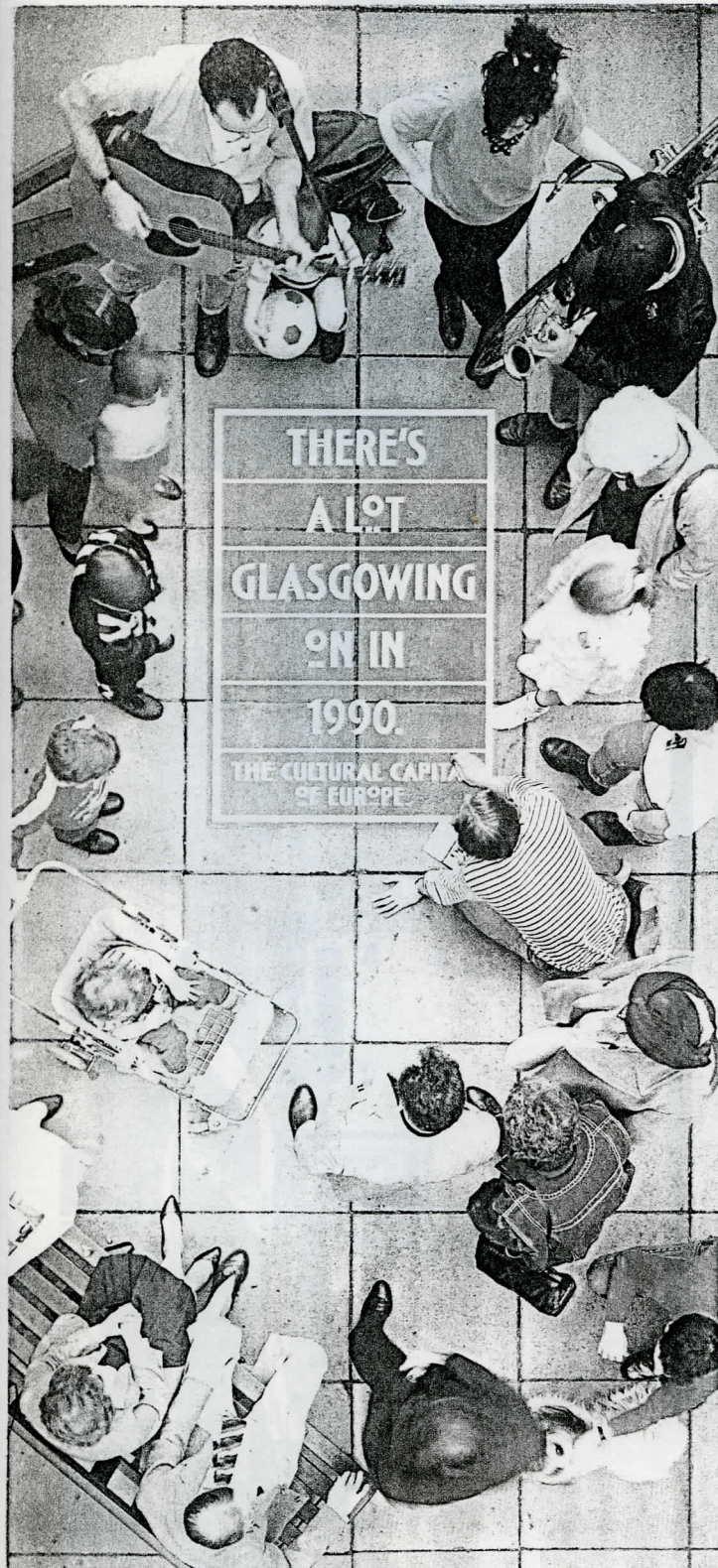
208. Front cover of Culture City Magazine 1990.



209. Saatchi & Saatchi Design: Glasgow 1990 logo.



# GLASGOW 1990



THERE'S  
A LOT  
GLASGOWING  
ON IN  
1990.  
THE CULTURAL CAPITAL  
OF EUROPE.

THERE'S  
A LOT  
GLASGOWING  
ON IN  
1990.  
CULTURAL CAPITAL OF  
EUROPE.

## WHAT'S ON

### MYSTERIOUS CRAFTS SEEN ALL OVER GLASGOW. 7-HEADED WOMAN SIGHTED. PANDEMONIUM IN THE STREETS.

**T**hey've arrived. Beings from far-off lands. Everywhere you look around Glasgow this year you'll see them - artists, singers, athletes and dancers from around the world. They're here to take part in Glasgow's year as Cultural Capital of Europe 1990, adding to our own remarkable cultural heritage.

Hundreds will be running for their lives - to qualify for the World Cross-Country Finals. As well as pedalling, rowing and tugging in some of the many other sports events.

Some hideous creatures are being released in Glasgow's cinema-land, at the Horror Film Festival. With monster names in the theatre too, including the Royal Shakespeare Company.

Prepare to make contact with many rather unidentified objects at our art & craft exhibitions. You'll be mystified by the ice carving, Malaysian sculpture and Nigerian paintings.

And everyone will be taking to the streets, for the music at the Chinese New Year. As well as taking to Glasgow's concert halls and stages for the Leningrad Symphony Orchestra.

German Folk, and all that jazz. So send off the coupon for a brochure. And you could be having a close encounter too - of the cultural kind.

#### MUSIC

21-24 FEB \* Scottish Opera: Die Fledermaus, Theatre Royal. 20-22 FEB. 3 MAR \* Scottish Opera: La Finta Semplice, Theatre Royal. 30 MAR \* Celtic Philharmonic Orchestra, conducted by Professor Sir Peter Maxwell Davies. 12 APR \* Edinburgh Symphony Orchestra, conducted by Alexander Thomson. 13-19 MAY Country Music Festival, Cornhill. 15-20 JUN \* Scottish National Orchestra Promenade Concerts, Kelvin Hall.

#### COMMUNITY PROJECTS

19 DEC-30 MAR. Get Knotted, Springburn Museum. JAN-DEC. Keeping Glasgow in Sights, Kelvingrove Art Gallery. 17 JAN-15 FEB. East End Bonhomie, The Faber Glasgow People's Palace. 28 JAN. Chinese New Year City Hall. JAN-APR. Andrew Hall - various events. 12 MAR-1 APR. New Museum Song, Clyde Unity Theatre, Touring Productions, Kelvin Hall.

#### DANCE

8 JAN-24 MAR. New Works Experimental dance and movement, David Dunlop and company, USA. See McLennan and dancers, Theatre Royal. See Ballroom, The D.O.B. Physical Theatre, Levenshowe, Third Eye Centre. 27-28 FEB. Greeny Mean Dance Group, Giant, Tramway.

#### THEATRE

13-17 FEB. Mystery Bulls with Robbie Calver, King's Theatre. 2-5, 9-10 MAR. Franks French Theatre, Tramway. 5-10 MAR. The Comedy of Errors, English Shakespeare Company, Theatre Royal. 9-31 MAR. Four Horsemen of the Apocalypse, Citizens Theatre. 19 MAR-21 APR. John Brown's Body, A Wildcat Stage Production, Tramway. 4 MAY-2 JUN. Mother Courage with

#### SPORT

4 FEB. Scottish Men's Club Basketball, Kelvin Hall. 14-18 FEB. Ladies' Curling Championships, Kelvin Hall. 10-11 FEB. UK and European Indoor 10 of Year Championships, Kelvin Hall. 23 FEB. GB v German Democratic Republic Athletics, 2-4 MAR. European Indoor Athletics Championships, Kelvin Hall. 11 MAR. World Cross Country Trials, Bellahouston Park. 20 MAR. 1 APR. British 100m, 200m, 400m, 800m, 1600m, 3200m, 6400m, 12800m, 25600m, 51200m, 102400m, 204800m, 409600m, 819200m, 1638400m, 3276800m, 6553600m, 13107200m, 26214400m, 52428800m, 104857600m, 209715200m, 419430400m, 838860800m, 1677721600m, 3355443200m, 6710886400m, 13421772800m, 26843545600m, 53687091200m, 107374182400m, 214748364800m, 429496729600m, 858993459200m, 1717986918400m, 3435973836800m, 6871947673600m, 13743895347200m, 27487790694400m, 54975581388800m, 109951162777600m, 219902325555200m, 439804651110400m, 879609302220800m, 1759218604441600m, 3518437208883200m, 7036874417766400m, 14073748835532800m, 28147497671065600m, 56294995342131200m, 112589990684262400m, 225179981368524800m, 450359962737049600m, 900719925474099200m, 1801439850948198400m, 3602879701896396800m, 7205759403792793600m, 14411518807585587200m, 28823037615171174400m, 57646075230342348800m, 115292150460684697600m, 230584300921369395200m, 461168601842738790400m, 922337203685477580800m, 1844674407370955161600m, 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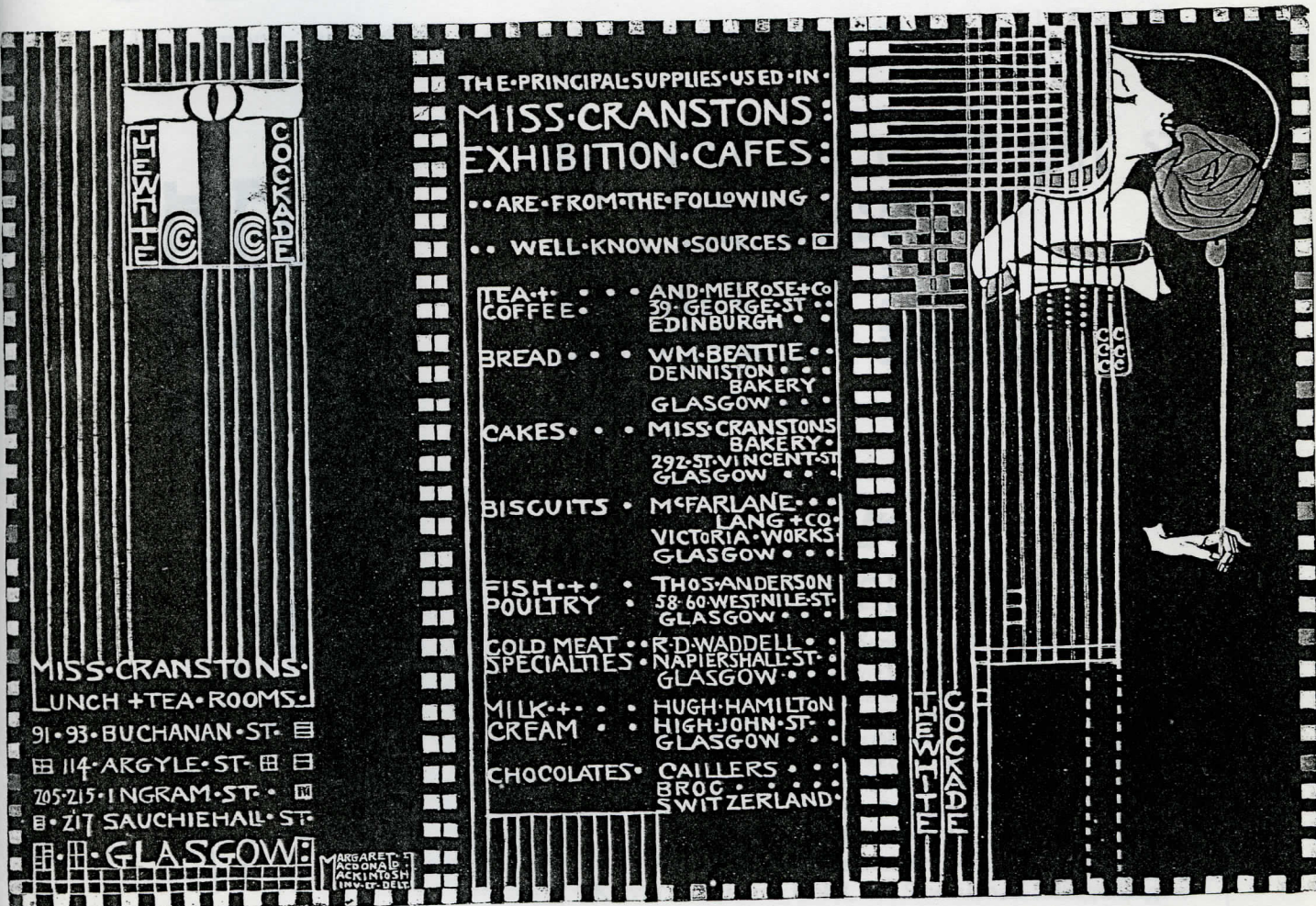
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214. Three examples of Margaret Mackintosh's work for Kintosh's menu design office.



THE PRINCIPAL SUPPLIES USED IN  
MISS CRANSTON'S  
EXHIBITION CAFES  
• ARE FROM THE FOLLOWING •  
• WELL-KNOWN SOURCES •

TEA + COFFEE	AND MELROSE & CO 39 GEORGE ST EDINBURGH
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CAKES	MISS CRANSTON'S BAKERY 292 ST VINCENT ST GLASGOW
BISCUITS	MCFARLANE LANG & CO VICTORIA WORKS GLASGOW
FISH + POULTRY	THOS ANDERSON 58-60 WESTNILE ST GLASGOW
COLD MEAT SPECIALTIES	R D WADDELL NAPIERSHALL ST GLASGOW
MILK + CREAM	HUGH HAMILTON HIGH JOHN ST GLASGOW
CHOCOLATES	CAILLERS BROG SWITZERLAND

MISS CRANSTON'S  
LUNCH + TEA ROOMS  
91-93 BUCHANAN ST  
114 ARGYLE ST  
205-215 INGRAM ST  
217 SAUCHIEHALL ST  
GLASGOW

MARGARET MACKINTOSH  
INV. ET DEL.

216b. Hely Hair Studios

217. Advers for Newbery's restaurant

218. Margaret Mackintosh

219. Margaret Mackintosh: Menu for Miss Cranston's White Cockade Exhibition Cafe, 1911





216. Front entrance to Hely Hair Studios, Sauchiehall Street, Glasgow.

**HELY  
HAIR  
STUDIO**

**HELY  
HAIR  
STUDIO** 342 SAUCHIEHALL ST.  
GLASGOW  
G2 3JD  
041 332 6068

216c



**NEWBERY'S**

*What's the difference between 'Supreme de Volaille and fried chicken? You'll find out at Newbery's. Because when you lunch or dine in a restaurant, you expect more than plain food pretending to be posh nosh. You don't need to know truffles from trifles to guess that Maitre de Cuisine Monsieur Jacques Molinari is a Frenchman. Hence the menu. It's difficult to find words to describe Newbery's tender Orkney beef, flavoursome seafood from Jura and salmon from the Tay. Perhaps that's why the menu is in French.*

*Ring for Reservations*

**041-334 4891**

*Because most other restaurants are just places to eat*  
**Kelvin Park Lorne Hotel, 923 Sauchiehall Street, Glasgow**

217. Advert for Newbery's restaurant.

216b. Hely Hair Studios business card.





# THE GLASSHOUSE

1 Glassford Ct.

Glassford St.

Glasgow G1

041 553 1640

Jean Paul GAULTIER

Silhouette  
MODELLBRILLEN

Thierry Mugler

alain  
mikli

CHRI  
LAC

218. Two examples of the application of the 'Glasshouse' logo.

A NEW NIGHTCLUB      A NEW BEGINNING

# II PARADISO

PRESENTS

## PARADISE EVERY SATURDAY

on The Clyde Waterfront  
Below Pier 39  
NEXT DOOR FROM HENRY AFRIKAS  
Discount Pass £3.00 with this ticket  
D.J'S Noble & Jazz (ex Mardi Gras)

219. Discount card for the nightclub 'Il Paradiso'.

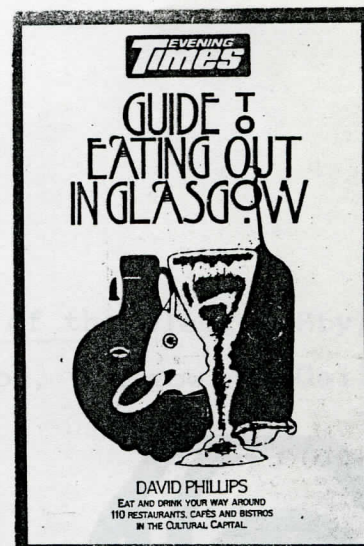


# MYSTERIOUS CRAFTS SEEN ALL OVER GLASGOW.

220. Section of  
Saatchi advert.



221. Charles Rennie Mackintosh Society T-Shirts.



222. Book cover

incorporating

Hellier Type.

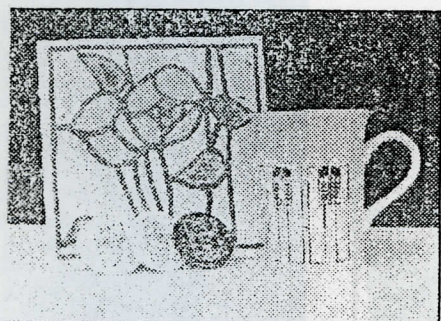
# SCHOOL OF FINE ART

223. Lettering on Glasgow School of Art Degree Show brochure 1990.





224. 'Stained Glass' design  
in Henderson's window'



225. Glasgow School of Art  
Shop products.



226. Front of House of Scotland shop,  
London.

227. Postcard of the Glasgow Style  
exhibition, Glasgow Art Galleries.



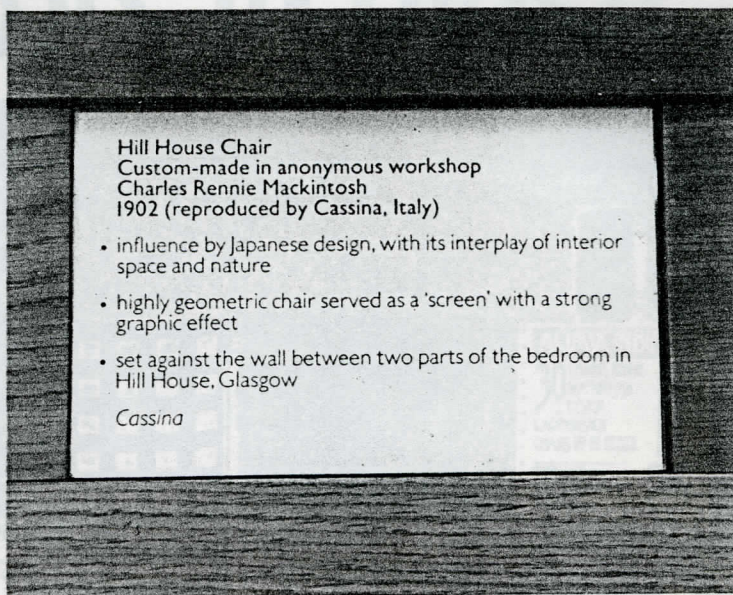
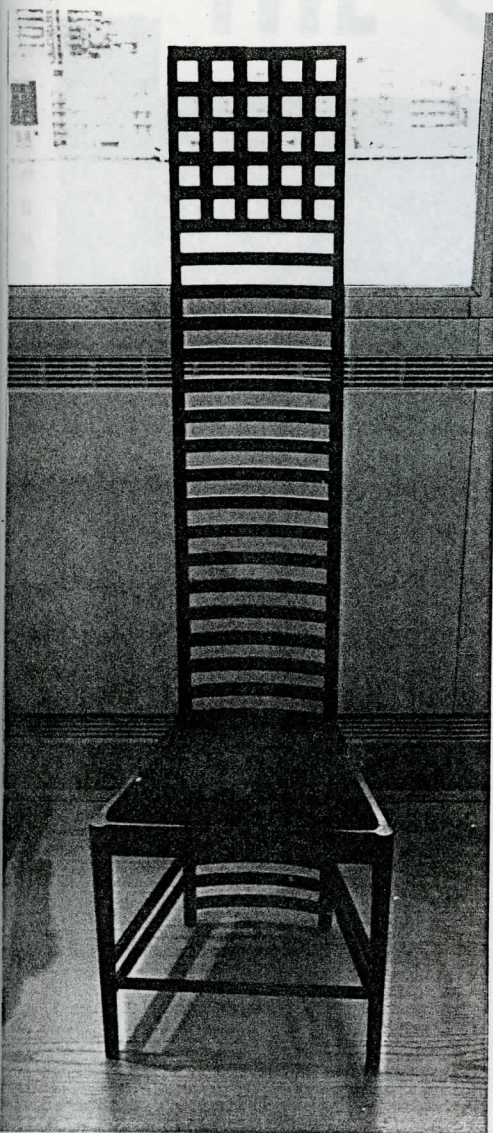
228. Mackintosh Rose,  
stained glass, GSA



# Cassina



# Mackintosh



230. Cassina: Ladderback chair after Mackintosh. Museum of design, London 1990.



See stockists list page 68

Cassina logo incorporating  
Mackintosh 'signature' panel.

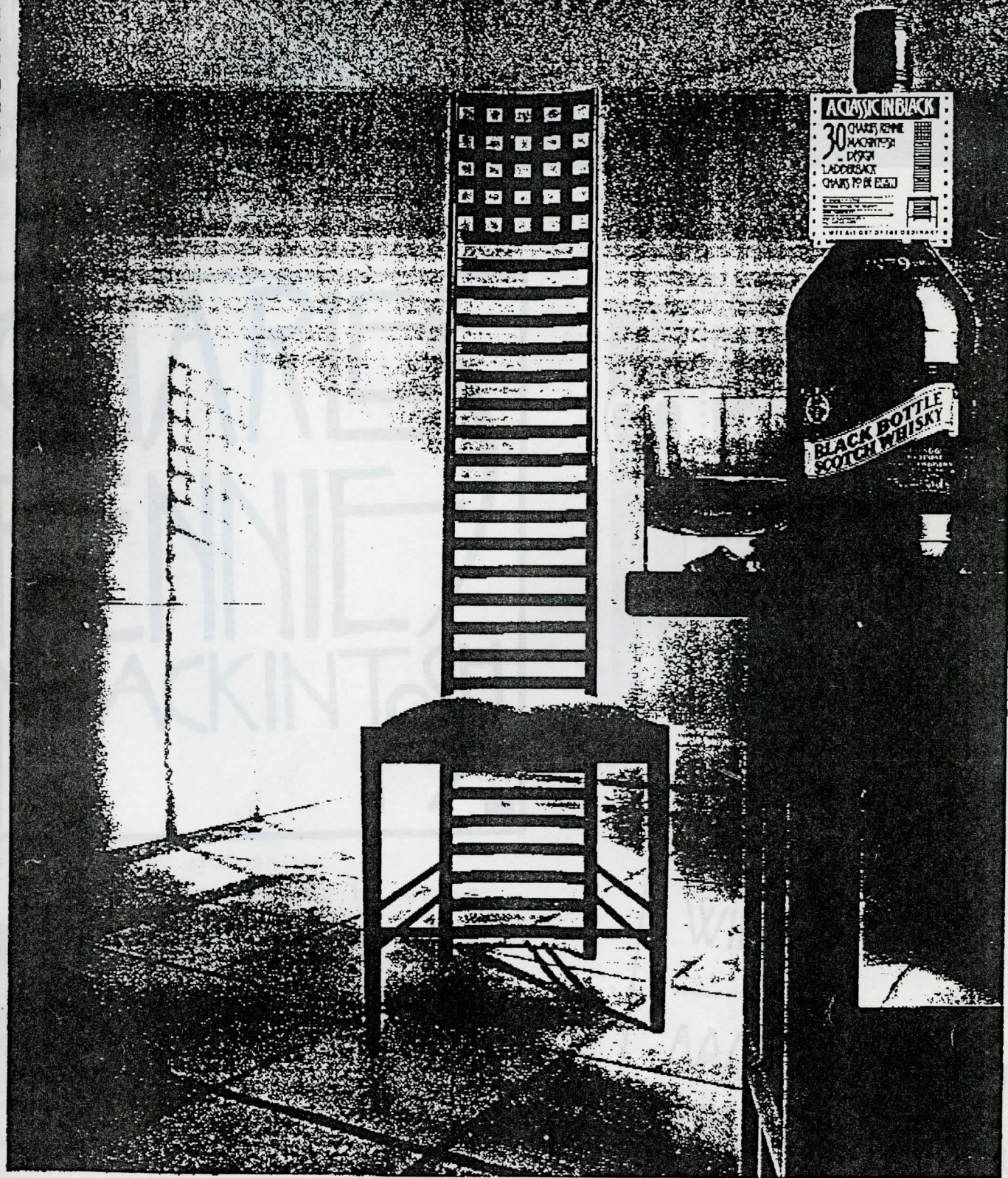


Buying a GEBA kitchen before the end of August  
gets you more than the best in the world.

231. Advert in Gloss magazine for kitchens.



# THE CLASSIC IN BLACK



232. Black Bottle Whisk : Advert for competition to win one of thirty Ladderback chairs 1990.

Willow butter package design.

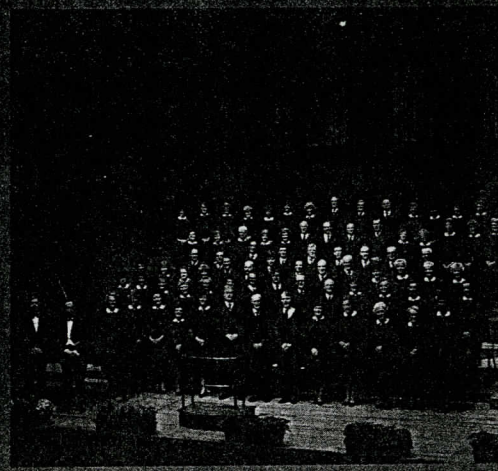


# GLASGOW CATHEDRAL – WORLD PREMIERE

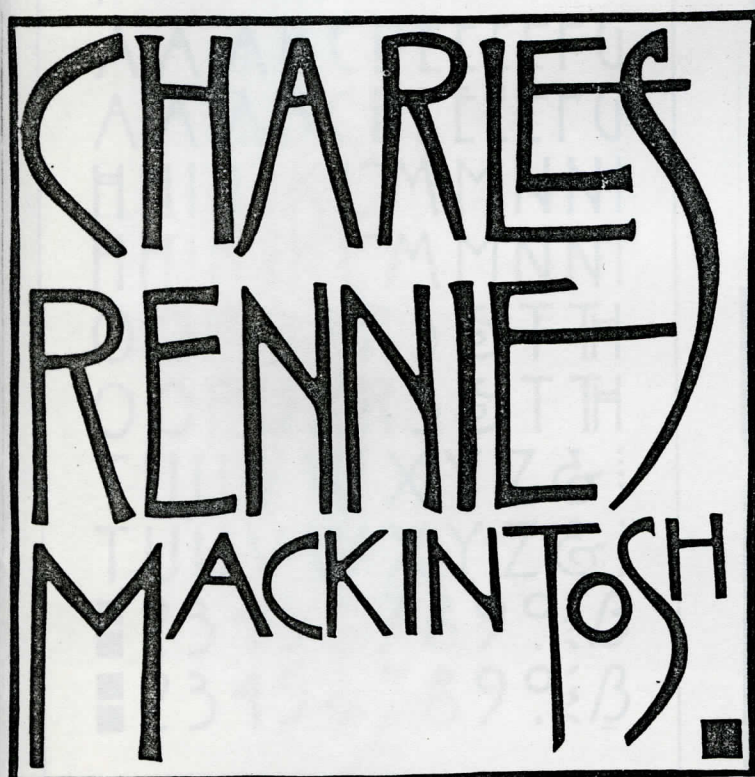
JOHN SURMAN  
KARIN KROG  
GLASGOW  
PHOENIX CHOIR  
JOHN TAYLOR  
GORDON BECK

The World Premiere of *Ovation*, a specially commissioned choral piece dedicated to Mother Teresa, forms the centrepiece of this year's Festival in the spectacular surroundings of Glasgow Cathedral. The new work will be performed by John Surman and the Glasgow Phoenix Choir, with Norwegian singer Karin Krog, and pianists John Taylor and Gordon Beck. Surman will open the concert by leading the Phoenix Choir in a series of shorter choral pieces, including his settings of Duke Ellington's *Come Sunday* and J. J. Johnson's *Lament*.

Tuesday June 27 7.30 pm £7.50



233. The Glasgow Phoenix choir.

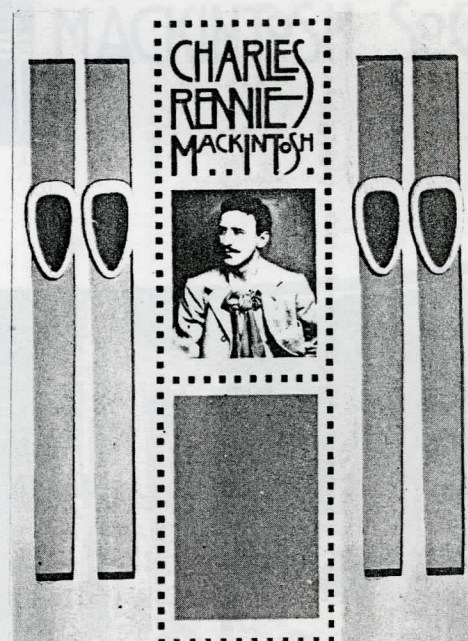


234. C.R. Mackintosh:  
Panel incorporating lettering.



**Buttering up the client**  
For Dairy Crest's Willow spread, Coley Porter Bell's Jane Hampson produced a traditional gold foil wrapping, decorated with up-to-date graphics to emphasise the newness of the product itself. Details: 01 434 2151.

237. Tony Forster:  
Willow Typeface, 1990.



235. Cover for book on Mackintosh  
using fig.234.

WILLOW  
Letraset Willow ©1990 – Key Characters  
A A A B C D E F G H I J K L M N O P  
1 2 2 3 3 4 4 4 5 5 6 7 7 8 9 0 0 /  
L A E I N N T I O P R R R R S S A S C  
G ? ! £ \$ % ( , . : ) ; < / - ' " " \*  
/

236. Willow butter package design.





# CHARLES RENNIE MACKINTOSH SOCIETY

CRM LETRASET exclusive to the Charles Rennie Mackintosh Society.

This variable alphabet was compiled from authentic sources for the purpose of mounting the Centenary Exhibitions at the Edinburgh Festival and the Victoria & Albert Museum in 1968. Additional material was introduced for use in the later exhibitions in Germany and Switzerland. Devised by Henry Hellier at the Glasgow School of Art.

With Compliments.

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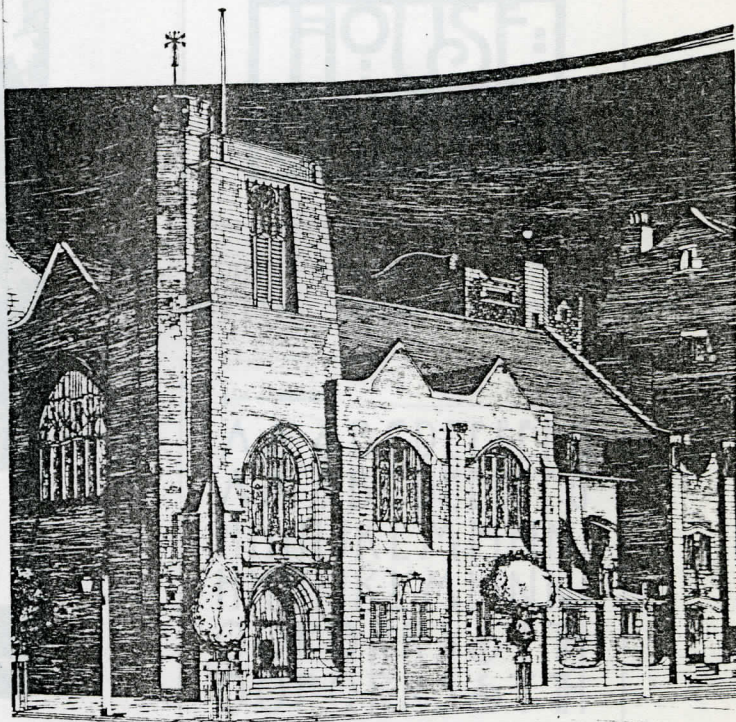
LetraSet

51104

A A A B C D E E E F G  
A A A B C D E E E F G  
H H I I J K L M M N N I  
H H I I J K L M M N N I  
O O P Q R R S S T T H  
O O P Q R R S S T T H  
T U U V W X Y Z & :  
T U U V W X Y Z & :  
■ 2 3 4 5 6 7 8 9 ° ÷ ß  
■ 2 3 4 5 6 7 8 9 ° ÷ ß

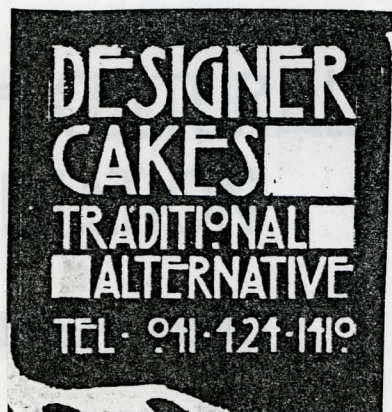


## CHARLES RENNIE MACKINTOSH SOCIETY

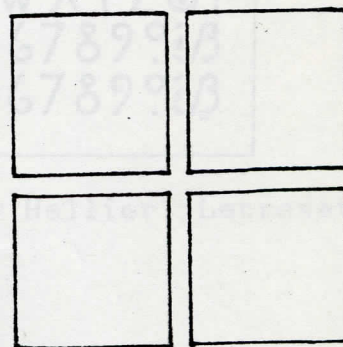


8. Henry Hellier:

Official C.R.M. Society LetraSet type.



## QUEEN'S CROSS CHURCH



239. Leaflet for Queen's Cross Church.



# THE HILL HOUSE.

HELENSBURGH



THE NATIONAL TRUST FOR SCOTLAND

FRENCH CULTURAL  
DELEGATION

WINTER 1990

241. French Cultural Delegation logo.

STATES  
DESIRE  
PATTONES  
CHARLES BORISHA  
MORISON  
ROSSY  
PRINT  
ROSSITER  
MELROSE  
CHERRY  
BLOSSOM  
COTTAGE  
BORIS  
KINROSS  
ROSSAE  
MERIOT  
ROSETTA  
ROSSINI'S

242. Tony Forster:

Experiments in use of Willow.

WILLOW  
HOUSE  
GALLERY

243. Tony Forster:

Willow House gallery logo

AA ABCDEEEFG  
AA ABCDEEEFG  
HHIIJKLMMNNI  
HHIIJKLMMNNI  
OOPQRRSSTTH  
OOPQRRSSTTH  
TUUVWXYZ&:  
TUUVWXYZ&:  
■23456789°:ß  
■23456789°:ß

244. Henry Hellier: Letraset.







# ART FROM THE BILLIARD ROOM "CHRISTMAS EXHIBITION"

17TH NOV — 22 DEC

WE ARE DELIGHTED TO INVITE YOU AND YOUR GUEST TO OUR  
FIRST EXHIBITION PREVIEW

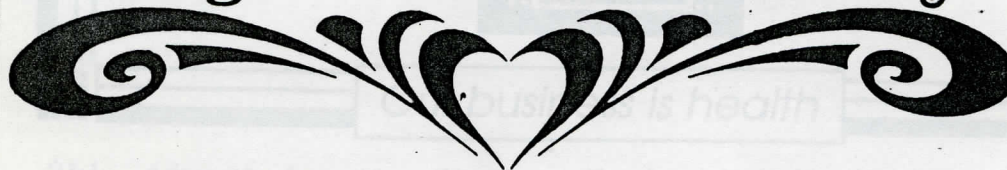
ON THE 16 NOV 5.30 — 9.00 PM

AT 217 SAUCHIEHALL ST  
ABOVE HENDERSONS THE JEWELLERS

SPONSORED BY M.M. HENDERSON

249. Invite to an exhibition in the Willow Tearooms.

## Glasgow Orchestral Society



GLASGOW ORCHESTRAL SOCIETY IS GLASGOW'S OLDEST ORCHESTRA, HAVING BEEN FOUNDED IN 1870. IT IS NOW A THRIVING AMATEUR SYMPHONY ORCHESTRA WHICH TACKLES MUSIC FROM THE WHOLE RANGE OF THE ORCHESTRAL REPERTOIRE AND WILL THIS SEASON BE PRESENTING 4 CONCERTS.

REHEARSALS ARE HELD ON MONDAY EVENINGS AT 7.30PM IN THE LANGUAGE CENTRE, NAPIERSHALL STREET, KELVINBRIDGE. THE ORCHESTRA IS CONDUCTED BY NEIL BUTTERWORTH, WELL KNOWN IN SCOTLAND AS A TEACHER, WRITER AND CONDUCTOR. THE ORCHESTRA ALWAYS WELCOMES INQUIRIES FROM PLAYERS WITH ORCHESTRAL EXPERIENCE, ESPECIALLY STRING PLAYERS, THOUGH VACANCIES ALSO ARISE IN OTHER SECTIONS. ANYONE WHO WOULD LIKE TO KNOW MORE ABOUT THE ORCHESTRA SHOULD CONTACT MEG MUNCK (946 6667) OR LIZ MACDONALD (956 2080).

WEDNESDAY 20 SEPTEMBER, ST JOHN'S RENFIELD CHURCH.

BRAHMS	TRAGIC OVERTURE
DVORAK	SYMPHONIC VARIATIONS
GREG	SYMPHONIC DANCES

SATURDAY 9 DECEMBER,	HENRY WOOD HALL
PROKOFIEV	OVERTURE "WAR AND PEACE"
	CELLO CONCERTO
NEILSON	SYMPHONY No 1
SOLOIST:	MYRA CHAHIN

250. Leaflet advertising Glasgow Orchestral Society.  
Use of Apple mackintosh Willow typeface.



## A new deal for patients in exciting new Glasgow

The Board's on-going commitment to the development of health services in Glasgow, has resulted in the implementation of our Patient Services Initiative to improve the quality of service to patients. This new post will be part of the team based at Headquarters dedicated to this function.

### ■ PATIENT SERVICES OFFICER ■ to £19,917 (pay review pending)

You will report to the Head of Patient Services and assist with the development of a customer first approach to service provision. This will include the establishment of effective consumer survey and reporting systems; providing advice on customer care; monitoring and reporting on the service and its customer service, to ensure a better deal for patients.

You do not require to have previous NHS experience but you do require to have experience and responsibility at a senior level in a consumer or service industry, dealing with quality of consumer service and customer relations.

We offer an attractive salary and benefits package, including relocation expenses and leased car where appropriate.

If you think you have what it takes, contact Kirsteen Liddle, Appointments Section (Ground Floor), Greater Glasgow Health Board, 112 Ingram Street, Glasgow G1 1ET - tel 041 552 6222 ext 2039 for an application form and information pack.



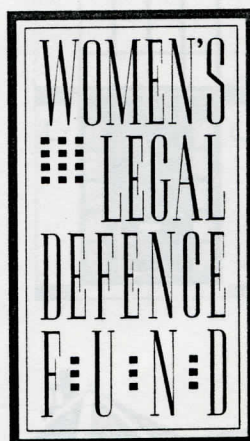
*Our business is health*

251. Advert for the Glasgow Health Board. The Herald.



55 Renfrew Street, Glasgow G2 3BD  
Telephone: 041-332 5655  
Fax: 041-333 9301

ul — Do you feel lucky?  
iccess



253. The Women's Legal Defence Fund,  
London: logo

52. The Glasgow Compact: logo using Hellier type.

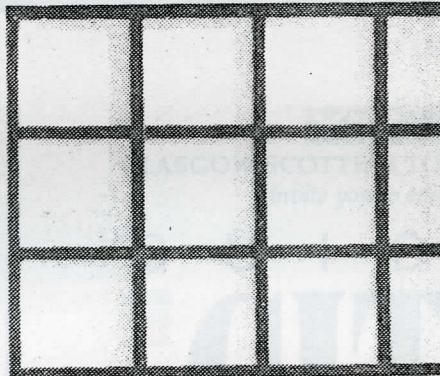
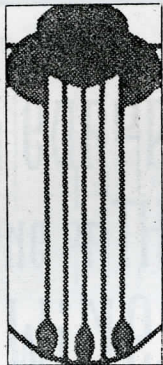
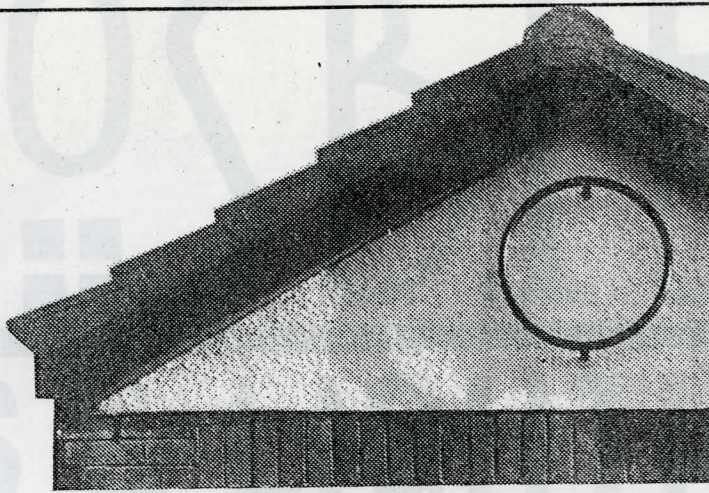


# REDCLYFFE

## HELENSBURGH

At Redclyffe in Helensburgh, Lovell Homes have combined stylish architect designed buildings, carefully planned and flexible layouts and a magnificent hillside position to produce an exclusive development offering the finest in 4 bedroomed family homes.

The development at Redclyffe echoes the traditions of Charles Rennie Mackintosh, the architect famed for his innovative designs. The same feeling for spatial values and sophisticated design elements, such as stained glass panels, are incorporated into the houses of quality for which Lovell Homes are renowned.



## Outstanding Luxury Homes

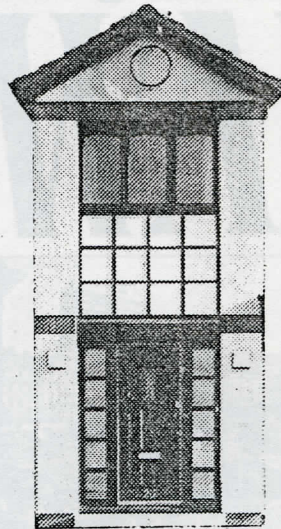
The homes have been carefully positioned to maximise the breathtaking views across the Firth of Clyde and hills of Argyll. Located close to the Mackintosh Hill House and overlooking the attractive community of Helensburgh with its excellent schools and leisure facilities, these superb homes offer an exclusivity and value for money almost impossible to match elsewhere. Prices start from £160,000. Redclyffe, Kennedy Drive, Helensburgh. Telephone: (0436) 74888.

### Lovell Homes

**We're different. We think.**

Lovell Homes (Scotland) Limited, Claremont House,  
20 North Claremont Street, Glasgow, G3 7LE.

Telephone: (041) 331 1377. All prices  
correct at time of going to press.



## REDCLYFFE

Now 140 Balgrayhill Road, Springburn, Glasgow  
Client: William Hamilton. Built 1890, extant. Now houses the Corporation Parks Department.

Mackintosh's first commission — a pair of semi-detached houses built for his uncle. Competently though unimpressively designed, these sturdy buildings are in red sandstone, with slate roofs.

No known drawings exist.



255 C. R. Mackintosh Redclyffe, 1890.

Redclyffe houses  
in Helensburgh.

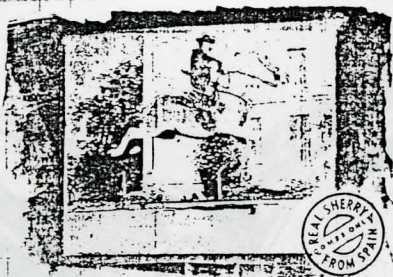


# CROSBIES

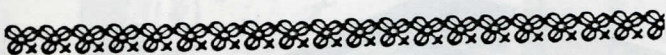
## GIFTS & LIGHTING

256. Lettering on carrier bag.

THERE IS A REGION IN EUROPE  
WHERE THEY MAKE ONE OF THE  
WORLD'S GREAT WINES.  
¿THE NAME  
OF THIS  
REGION?  
JEREZ IN ANDALUCIA. ¿THE NAME  
OF THIS WINE? SHERRY.



257. Sherry advert.



## GLASGOW IRONCRAFT™

Manufacturers of Wrought Iron  
Gates, Fencing and Security Grilles

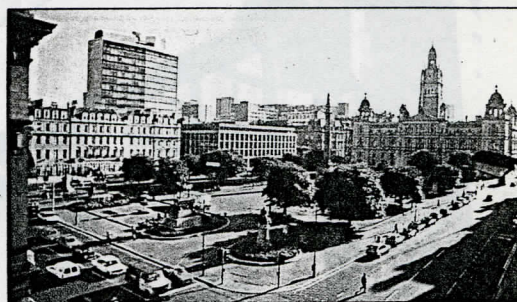
259. Leaflet for Glasgow Ironcraft.



GLASGOW SCOTTISH TOURIST GUIDES  
*invite you to enjoy a*

G U I D E D

## CITY WALK



*in conjunction with*  
MORRISON BOWMORE DISTILLERS LTD

258. Leaflet cover, 1990





260. Front entrance to the Sauchiehall Street Centre.



261. Entrance to the Sauchiehall Street Centre Car Park.

■ SCOTTISH ■  
**BOOK COLLECTOR**

262. Title for The Scottish Book Collector, 1990



ABCDEFGHIJ  
KLMNOPQR  
STUVWXYZ

263. Letraset: Desdemona.



264. Signage: The Sauchiehall St. Centre.

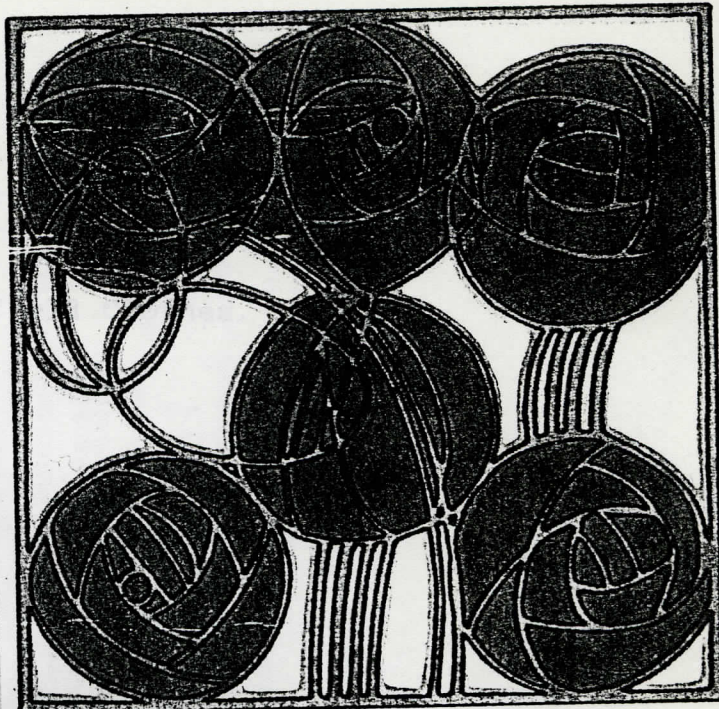
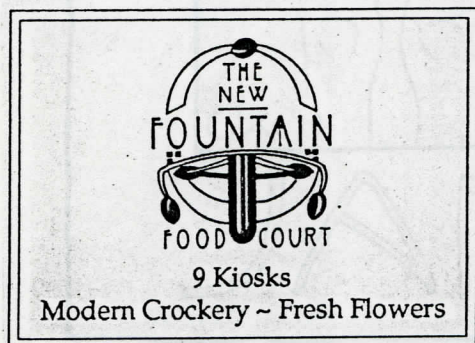
*Visit*

THE  
SAUCHIEHALL  
CENTRE



THIS WEEK

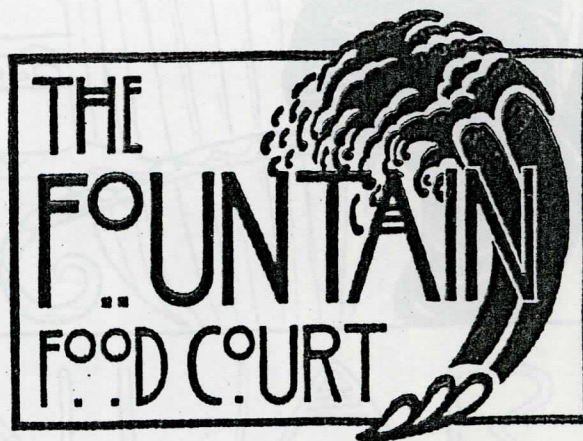
266. Leaflet for Sauchiehall St. Centre,  
Nov. 1990.



CHEZ PABISSE  
SECOND BIRTHDAY  
CELEBRATION  
TUESDAY AUGUST 28  
SIX PM TO MIDNIGHT  
CASSOULET  
1/2 LITRE OF WINE  
& SALAD £5.25  
ALSO UNFILM DE  
MARCEL PAGNOL



265. Contemporary design incorporating  
Viennese and Mackintosh elements.



267. Napkin design for the  
Fountain Food Court.

269. Gustav Klimt, Calendar



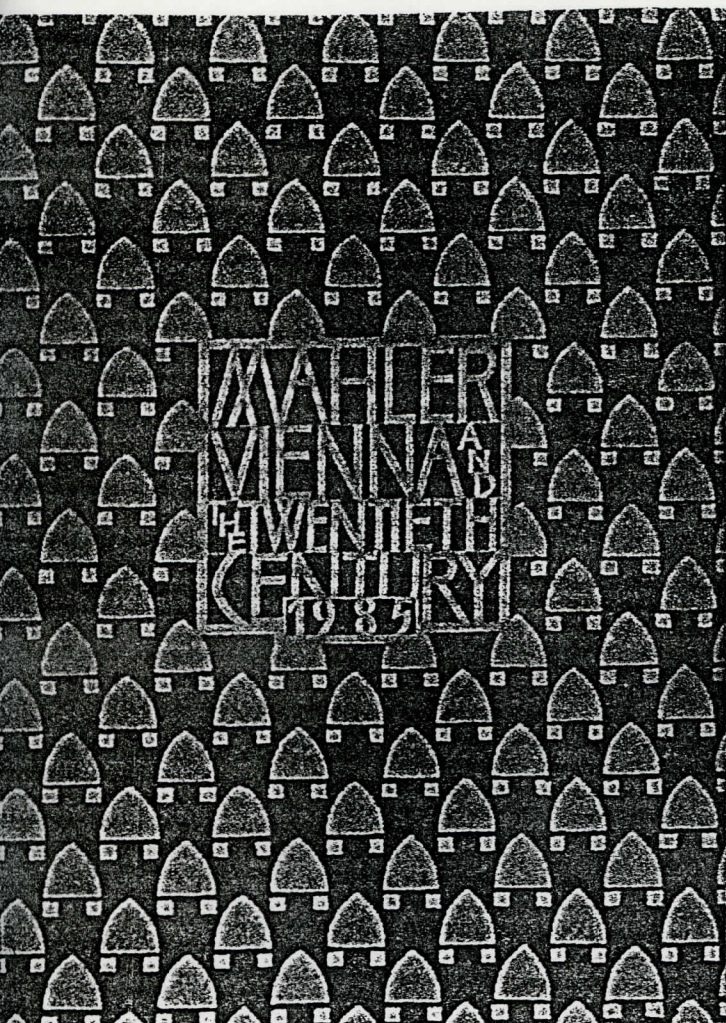
ACT FOUR:  
FALLING IN LOVE.  
~~~~~(IN WHICH  
THE COAT REFUSES  
~~~~~TO BE  
PARTED FROM HER)

268. Advert for Mansfield Clothes.



269. Gustav Klimt. Calendar.



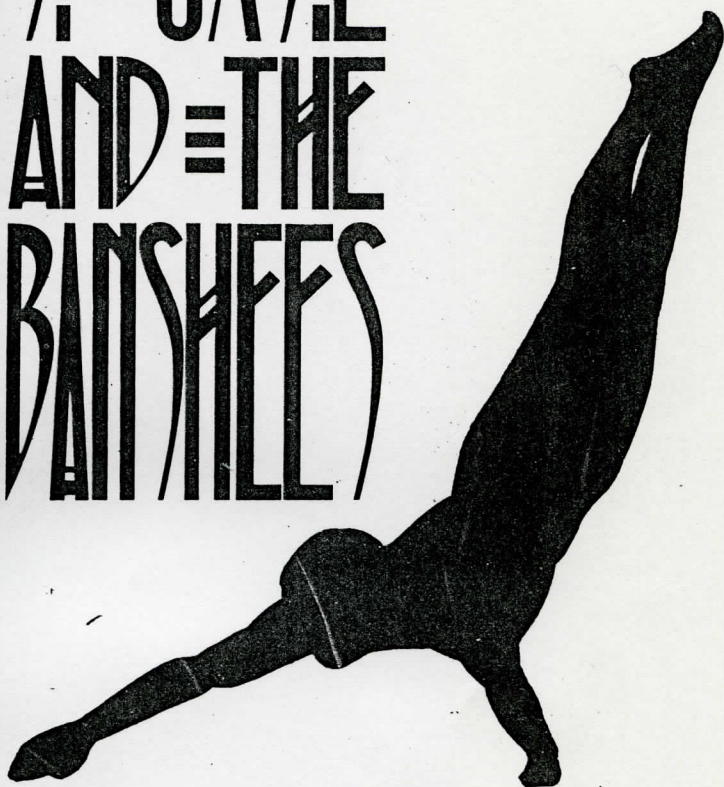


270. Cover for Mahler, Vienna and the Twentieth century, 1985.



271. Cover for Viennese design and the Wiener Werkstätte.

SIOUXIE  
AND THE  
BANSHEES



NEW SINGLE AVAILABLE NOW  
7 INCH POSP 510

SLOWDIVE  
CANNIBAL ROSES

12 INCH POSPX 510

SLOWDIVE  
OBSESSION II

CANNIBAL ROSES



272. Advert for Souxie and the Banshees.



THANK YOU FOR YOUR VISIT.

□□□□□□□□

LIBRARY  
G S A